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TENNYSON'S IN MEMORIAM

ITS PURPOSE AND ITS STRUCTURE

A Study

BY

JOHN F. GENUNG

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To

MY WIFE,

IN RECOGNITION OF WHAT THE GROWTH OF THIS BOOK

OWES TO HER.

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TENNYSON'S IN MEMORIAM.

"Strange friend, past, present, and to be;
Loved deeplier, darklier understood;
Behold, I dream a dream of good,
And mingle all the world with thee."

TENNYSON'S IN MEMORIAM.

I.

In Memoriam as answering to the religious spirit of its time.

A STUDY of Tennyson's In Memoriam, in order adequately to fulfill its object, must be as truly a study of the age as of the poem. For the poem stands inseparably related to what is deepest and most vital in the thought of its time; of an age whose devout minds are confessedly eager and earnest in the quest of eternal truth it is preëminently the poetical exponent. This is evident in the fact that ever since its first publication in 1850 it has been the treasure-house from which all reverent thinkers have drawn copiously not only for felicitous expression of truths not easily

crystallized in words, but, what is more significant, often for the very spirit and mould of their deepest thoughts. For this reason it seems to me timely to inquire what In Memoriam actually contributes to the thought of its time, how much and how truly; and with this inquiry, which must largely be shaped by the question of its structure, must be conjoined the question how it comes that a simple memorial of love and death should be the most influential poem of the century, — which latter inquiry may perhaps best be answered through a study of its purpose.

Martineau's Essays, vol. i. p. 331.

As long ago as 1856 a careful observer of the times wrote: "Few thoughtful men, who have lived through the greater part of the present century, can fail to be more or less aware of a vast change in the religious ideas and spirit of the time, — a change surely to a higher mood of faith, and even of doubt." These words are not

less but more true to-day than when they were first written; they may serve indeed equally well to record what further change the last quarter of a century has to show, for it is but the change of advancing development. It is not the place here to describe at length the character of this change; but a word of definition seems necessary to our purpose. It is a superficial view, I think, which holds as its characteristic that old beliefs are ruthlessly torn away, or that what has long been held sacred is becoming less so. Any such tendency on the frontiers of the religious world is not to be taken as the disposition of its centre and heart. There is a too widespread inquiry after "whatsoever things are true" to consent that such be the reigning spirit of the age. But there is and has long been a growing disposition to think out old truths in new terms, to re-interpret, as it were by methods of spiritual science, the death-

Character of the time.

less ideas of God and revelation, and to discern, not only by the deliverances of logic but by the fine tactile instinct of the heart, wherein they are true to God and true to human nature. In this prevailing inquiry there is often a boldness which once may well have been startling; but there is also a devoutness, which makes the work on the whole much more creative than destructive. And we are surely right in calling this new mood of faith higher. Vague and tentative may be many of its present aspects, for the end is not yet; but it is full of life and promise; its gropings, being "blindly wise," will end in light.

Temper and tone of In Memoriam.

The foregoing words are meant to describe the religious attitude of the present age; but they also describe, and with equal exactness, the temper and tone of Tennyson's In Memoriam. If now we look back toward the beginning of this growing era of thought, we

find the poem closely identified with it throughout. It was by no means accidental that from its first appearance the poem found recognition as fully at one with advancing ideas, and that it gave to them an articulation and expression vainly sought before. The cause may be understood when we trace that long period of seventeen years, from Arthur Hallam's death in 1833, to the publication of In Memoriam in 1850, during which, while the age was becoming aware of its deepest spiritual problems, the poem also was progressing point by point toward completion. In those years Tennyson was living through in person what was afterward to be reproduced in the spirit of the time. Bereavement and sorrow had given him the impulse to seize and solve the problems of life; and this he consciously did not merely for his own but for his brethren's sake; and so in his long secret meditation thoughts were suggested and

ripened which were to be a power on his fellows. Nor was the age far behind him. Even as he wrought, he was surrounded by the gray of a new morning; to him it was merely given to catch from the heights of poetic vision the first gleams of the dawn. True as it is, therefore, that in a sense Tennyson led his age, it is yet truer to say he *found* his age, — gave quickening and impulse to what already existed in many minds, germinating deeply and waiting for vital expression. It is for this reason that when the poem emerged from its long period of secret growth it became at once the mould which, beyond any other single work of literature, has till this day given shape to the religious thought of the time.

II.

In Memoriam as related to the growth of the poet's mind.

A poem that has taken such deep hold of its age must, as a matter of course, be yet more deeply influential

in determining the poet's own development. A glance at Tennyson's work from the beginning of his poetic career to 1850 will show very significantly what an important part the meditation and composition of In Memoriam must have played in the growth of his mind and art.

Tennyson's early poetic work.

The first period of Tennyson's poetic work comprises the poems published before 1833, the year of Arthur Hallam's death. Of these, a mention will suffice for "Poems by Two Brothers" (Alfred and Charles Tennyson), published anonymously in 1827, and the Cambridge Prize poem "Timbuctoo," published in 1829. The first publication in which Tennyson seriously challenged the attention of the world was a small volume, published in 1830, entitled "Poems, chiefly Lyrical," and sent forth in place of a volume which, but for the dissuasion of a relative, would have contained the joint works of Alfred Tennyson and

Arthur Henry Hallam. Among the reviewers of this volume was the latter named, whose friendly eye recognizes Tennyson as "a poet in the truest and highest sense." Both reviewed and reviewer attracted only moderate attention at the time; but the present world will discern as much true critical sense as friendship in these words of Hallam's: "In these 'preludes of a loftier strain' we recognize the inspiring God. . . . He sees all the forms of nature with the 'eruditus oculus,' and his ear has a fairy fineness. There is a strange earnestness in his worship of beauty which throws a charm over his impassioned song, more easily felt than described, and not to be escaped by those who have once felt it." This was written in 1831. Tennyson's second volume, entitled simply "Poems, by Alfred Tennyson," appeared in 1832. Soon after, early in 1833, "The Lover's Tale" was printed, but withdrawn from publication.

A. H. Hallam's Remains, pp. 303, 304.

All the above-mentioned works, while they are indeed no unworthy basis of a great poet's fame, must be regarded as of importance chiefly as foretelling other and riper things. Hallam gave them the right name, 'preludes of a loftier strain.' Exquisite indeed they are, but like the recreations of a musician, who before he commits himself to a strenuous effort will assure himself of touch and tone. They are for the most part carefully elaborated studies in the musical capabilities of word and fancy, the perfecting of artistic models while the thought to be shaped is yet to come. Nor is the deeper thought long in coming; there are signs that the poet was growing into it, even before it was precipitated so rudely by bereavement.

Years during which In Memoriam was growing.

We come now to the seventeen years which cover the growth of the In Memoriam. These years fall into two nearly equal periods.

To the first period, which comprises the nine years succeeding the death of Arthur Henry Hallam, the limit is set by the poet himself; see Epilogue to In Memoriam, stanzas 3–6.

1833–1842. This period he characterizes as a time at the beginning of which he had expressed, with such broken utterance as he could command, a sudden and overwhelming grief in song; but as time passed the "wild and wandering cries" of sorrow gradually spent themselves, and his utterance became more coherent and natural, until at the end of the period the succeeding calm has become so settled and restful that the songs of that first time seem already far away and strange. In those nine years belong certainly those parts of In Memoriam which give utterance to the aimless moods of sorrow as they rise; which seem to be borne arbitrarily hither and thither, without definite object, without logical arrangement, as if they had no point on which to

steady themselves. How far their real character answers to this seeming we shall have occasion to see; such character at least is all that the poet himself attributes to them; and persons who take up In Memoriam for a leisure hour or for a cursory reading not infrequently obtain this impression of it.

Of this same period, however, we have other witness, such witness as makes the poet's own characterization doubly interesting. As is well known, those nine years were a period of almost unbroken silence on the poet's part, his only publications in all that time being two short lyrics. In 1842 the silence was broken by the appearance of a new two-volume edition of Tennyson's works, that edition in which the world first read such poems as "Two Voices," "Locksley Hall," "Love and Duty," "Morte d'Arthur," "Ulysses." These poems show everywhere, in the greater maturity of their

art, and especially in the greater depth and firmness of their thought, how well the silent period had been employed. It was evident that some solemnizing influence had wrought in the poet's genius to give it steadiness and greatness. The following appreciative words, written of Tennyson in August, 1842, will indicate with what satisfaction the new volumes were received: "Much has he thought, much suffered, since the first ecstasy of so fine an organization clothed all the world in rosy light. He has not suffered himself to become a mere intellectual voluptuary, nor the songster of fancy and passion, but has earnestly revolved the problems of life, and his conclusions are calmly noble." With this testimony it is interesting to compare the poet's own words concerning himself, dating from the same year. In the stanzas of the epilogue already referred to, as he looks back over the time that is gone, with its valuable though sad experience, he says: —

Memoirs of Margaret Fuller Ossoli, vol. ii, p. 66.

"Regret is dead, but love is more
Than in the summers that are flown,
For I myself with these have grown
To something greater than before;

"Which makes appear the songs I made
As echoes out of weaker times,
As half but idle brawling rhymes,
The sport of random sun and shade."

In Memoriam, Epilogue, st. 5, 6.

Thus what the poet confesses and what the world has discovered agree in one. Something in those silent years, more than the ordinary experiences of a quiet life, has given a deep undertone of solemnity to his song; by some severe test of experience he has proved true what he held in his yet untroubled days: —

"That men may rise on stepping-stones
Of their dead selves to higher things."

What it was that proved such a turning-point in the poet's life and thought In Memoriam revealed to the world eight years after; not, however, until the source as well as the fact of this deepened change had been discovered by sympathetic observers. It is interesting to note that the following

words of an American critic were written in 1844, six years before In Memoriam appeared. They occur in a review of the two-volume edition of Tennyson's poems, the first volume of which ends with the poem "To J. S.," being an address to James Spedding on the death of his brother, who was one of Tennyson's college mates. "This poem," says the reviewer, "closes, with infinite propriety, this series of beautiful writings. It is like the prelude to the solemn harmonies that follow, the sublimest parts of which have been stricken from the soul of the poet by the hand of the Angel of Death, who, in bearing from this earth one of the purest spirits and brightest intelligences that ever visited it, deprived Tennyson of a friend who was to have become his brother. . . . To the solemn and tender spirit-union which still subsists between Tennyson and this his brother we attribute the inspiration whence emanates the

Democratic Review, January, 1844, p. 76.

sublime poetry and philosophy of 'Locksley Hall' and 'The Two Voices.'"

We have thus traced the poet's work half-way through the seventeen years during which In Memoriam was growing. His own characterization of the songs thus far made, as "echoes out of weaker times," is perhaps no earnestly meant indication of what is their real art; for as late as 1849, when the artistic structure of the whole series, carefully ordered and unified as we now see it to be, was essentially complete, he would call them only "wild and wandering cries," and leave it to his readers to find what more they are. And we need only to trace these songs carefully, in the spirit of them, to find that they are far more. If indeed it may be permitted to take up the poet at a word, we may say that while to him they seem

> "As half but idle brawling rhymes,
> The sport of random sun and shade,"

this expresses *only* half of their character, and the other half must be considered. The other half we are to seek in the direction of the poem's perfected art. If In Memoriam preserves, as actually appears in its pages, in some sense the spiritual record of those years, we cannot let it stop with the mere aimless moods of grief; we look for it to have advanced beyond them, even in these first nine years, to some such firm standing-ground as the other poetry of this period evinces, and as the poet recognizes in himself. Further, there are

1842–1850. eight years more of patient work to be devoted to the poem, before it is given to the world. In this second period we look for some fruit of the calmer, greater mind which the stern discipline of the past has developed. And whatever the additions of this period are, we look at all events for such rounding, such arranging, such linking of parts together, as shall fit

the poem to challenge the world's attention as a unified work of art. A true work of art, according to the poet's own ideal, should not fail in the primary characteristic of "toil coöperant to an end." We naturally expect, therefore, to find in the completed poem a beginning, a correlation of parts, a progress, a culmination. Nor will our expectation be disappointed. The meditation of those seventeen years has ripened not only into a spiritual record, which has vitally united itself with the deepest thought of the age, but also into a harmonious, severely ordered work of art,

> "Flowing free
> From point to point, with power and grace
> And music in the bounds of law."

The kind of study In Memoriam calls for.

I have intimated in what way alone the poem before us is to be profitably studied, — in the same way by which the devoutest minds of the age have found it fruitful of thought and comfort, namely, through the spirit of it.

In Memoriam does not yield its whole secret at once. Nor does it reveal itself willingly to an uncongenial or impatient reader. Catch-words and mechanical devices count for little in its structure. We need to lay, as it were, our hearts by the side of the poet's heart, surrendering ourselves obediently to his thought and spirit, until there is evolved to our view the devout purpose that has presided throughout the whole series of these songs; and then we shall find that the spirit has indeed shaped itself a body, a fair, symmetrical, artistic structure, worthy in every part to present, well-rounded, the thought which it enshrines.

THE PURPOSE OF IN MEMORIAM.

"If love lives through all life; and survives through all sorrow; and remains steadfast with us through all changes; and in all darkness of spirit burns brightly; and, if we die, deplores us forever, and loves still equally; and exists with the very last gasp and throb of the faithful bosom — whence it passes with the pure soul, beyond death; surely it shall be immortal! Though we who remain are separated from it, is it not ours in Heaven? If we love still those we lose, can we altogether lose those we love?" — THACKERAY, *The Newcomes*.

THE PURPOSE OF IN MEMORIAM.

Starting-point of the study.

In such a study as is here proposed it is simple fairness to take as the starting-point what the poem itself professes to be. And its professions are moderate enough; it makes no parade of claims. Ostensibly and really it is a series of meditations on love and death and immortality; meditations apparently compelled and controlled by the poet's personal bereavement, with the long experience of pain that succeeds. In work of this kind the history of literature is not poor. Much of the finest and truest poetry of the world has been in some form elegiac. In Memoriam takes its place in the class with such; and from the

idle reader it asks no higher tribute than the acknowledgment that it perpetuates worthily the memory of Arthur Henry Hallam. If its significance is more than this, the fact must be found by insight and study. It has indeed a meaning lying on the surface; if the reader is satisfied with this, well; if he seeks and finds more, he finds it not by the poet's assertion, but in the way of spiritual sympathy. The poem's deepest meaning is an appeal to what is deepest in congenial hearts.

It will give us a broader and more satisfactory idea of its purpose if we compare In Memoriam with certain other works, confessedly typical of the class to which it belongs, and see wherein it is like them and wherein it differs. To this comparison may profitably succeed a consideration of its place in the life and thought of its time and among the author's contemporary works. And finally we will

seek in the poem itself for indications of its purpose and fundamental idea.

I.

In Memoriam as an elegy.

The title and occasion of In Memoriam claim for it the character of an elegiac tribute to the dead: —

IN MEMORIAM

A. H. H.

OBIIT MDCCCXXXIII.

A few words will suffice to fill out this outline. Arthur Henry Hallam, for five years the college mate and intimate friend of Alfred Tennyson, died at Vienna, September 15, 1833; and with his sudden death ceased a companionship whose genial influence had been of untold sweetness and value in the early years of the poet's career. Such is the simple external fact; for the spiritual significance of that companionship, both present and as a memory, to the poet,

reference is made to the whole course of the poem.

Milton's Lycidas and Shelley's Adonais.

As an elegy, In Memoriam provokes comparison with two other celebrated elegies, Milton's "Lycidas" and Shelley's "Adonais."

Milton's "Lycidas" is a pastoral, in which a dead shepherd is represented as lamented by his surviving companion; and under this conventional imagery the real facts of the death of Milton's fellow-student, Edward King, are portrayed, as far as the disguise of its classical model permits recognizable description. Shelley's "Adonais," written on occasion of the death of John Keats, is a wonderful poetic picture of a poet's death, into which picture are introduced the airy forms and scenery of that supersensual world in which Shelley's genius habitually dwelt. In both of these poems the purely artistic element is designedly predominant. Both of the poems introduce, as is natural to their subject,

their authors' ideas of death, if not as formulated, at least as taken for granted; and it is chiefly by comparing the treatment of this element, as we shall see, that we become aware how essentially In Memoriam transcends the character of a mere elegy.

Points of similarity to In Memoriam.

Such elements of parallelism as exist between these poems and In Memoriam are furnished mainly by the very similar occasions of all three productions. In each case the subject of the elegy is a young man, with a life full of generous promise, whose untimely death cuts him off from a career which his powers would have made famous. Within the suggestiveness of these parallel facts lie all or nearly all the points that permit comparison. In each case the subject leads us quite naturally to expect — conditioned, of course, by the poet's individuality — some poet's view of blighted fame, of the gloom with which bereavement invests the world,

of the sweetness of past companionship, of the influence that in loving hearts shall survive death. Such points as these are, as matter of fact, the characteristics in which alone the poems may be said to approach one another; and these are the typical characteristics of the elegy. The selection of citations to illustrate so obvious a parallelism, which must often be less in verbal expression than in the general bearing of a passage, is somewhat unsatisfactory: yet compare, as to fame, Lycidas 70–84 with In Memoriam lxxiii., lxxv. 4, 5; as to the hallowed companionship, Lycidas 23–36 with In Memoriam xxiii. 4–6; as to the darkened world, Lycidas 37–44 and Adonais liii. with In Memoriam viii. 1–3, xxxviii. 1, 2; compare, further, Adonais xviii., xxi. with In Memoriam cxv. 1, 5, lxxviii. 4, 5, vi. 2; as to the surviving influence, Lycidas 182–185 and Adonais lv. with In Memoriam cxxx. 4, lxxx. 4.

Points of difference.

The difference that first strikes the reader between these poems and In Memoriam is the fact that, while Lycidas and Adonais act a part, In Memoriam speaks in its own character and calls things by real instead of poetical names. The artistic model chosen for both of these others erects a conventional standard, to which their thought must conform itself; to find their authors' personality we must penetrate a disguise, and the underlying idea must be translated (except where other than artistic issues cause the poem to speak out of character, as in Lycidas 113–131) from imagery into literal form. In Memoriam, on the other hand, discusses real issues, seeks a solution to universally acknowledged problems; and both seeker and object appear in the light of unfigurative expression.

This fact suggests, indeed, the essential difference. Before all three poems, as elegies, stands, of course, the predominating fact of death. But, if

we may so express it, while the other poems use the thought of death as their groundwork, In Memoriam takes it as a starting-point. It is as an inquiry after the real nature of death, and especially of the mystery beyond death and beyond the world of sense, as a progress to results which it verifies step by step, that In Memoriam demonstrates its character as more than a mere elegy.

This characteristic difference may be well illustrated by a comparison of those passages in each where death as extinction of being is denied. Both Milton and Shelley view the state after death with certitude of mind, but in very different ways. In Lycidas, in the passage beginning,

Lycidas, 165–177.

"Weep no more, woeful shepherds, weep no more,
For Lycidas, your sorrow, is not dead,"

there is evident the Puritan's settled assurance, in such full consciousness of scriptural teaching that even the poet's chosen classical imagery dis-

appears from the description. In Adonais, in the passage beginning,

"Peace, peace! he is not dead, he doth not sleep;
He hath awakened from the dream of life,"

Adonais, xxxix. xli.

we have also the utterance of a well-settled idea, if that may be called an idea which consists rather in the passionate negation of strict and definite ideas concerning the beyond, further than this, that the real clearness is yonder, the mystery here. Quite distinct from these, it is the main characteristic of In Memoriam that nothing is certain at first, and all is cleared up at last. The sentiment —

"They do not die,
Nor lose their mortal sympathy,
Nor change to us, although they change" —

In Memoriam, xxx. 6.

is not a conventionalism, nor is it lightly uttered as an accepted doctrine; it is the result of an earnest inquiry into life and experience, — the first in a series of results which add themselves until the whole world, temporal and eternal, is included in the answer.

The same difference is made strikingly evident, also, by a comparison of what, for the sake of distinction, I may call the pantheistic passages in the three poems. In Lycidas any such element is rather poetic than pantheistic, being merely such a fancy as does not compromise the poet's personal views, and as deference to his classic model requires and permits: —

Lycidas, 182–185.

> "Now, Lycidas, the shepherds weep no more;
> Henceforth thou art the Genius of the shore,
> In thy large recompense, and shalt be good
> To all that wander in that perilous flood."

In Adonais this element appears pronounced and well defined, as entirely consistent with Shelley's unconventional creed, which his whole poetical career has asserted: —

Adonais, xlii. *sq.*

> "He is made one with Nature: there is heard
> His voice in all her music, from the moan
> Of thunder, to the song of night's sweet bird;
> He is a presence to be felt and known
> In darkness and in light, from herb and stone,
> Spreading itself where'er that Power may move
> Which has withdrawn his being to its own;
> Which wields the world with never wearied love,
> Sustains it from beneath, and kindles it above."

When, however, Tennyson comes to say, —

> " Thy voice is on the rolling air;
> I hear thee where the waters run;
> Thou standest in the rising sun,
> And in the setting thou art fair," —

In Memoriam, CXXX.

we find this asserted as an acquired conviction, suggested by the preceding course of thought; and once suggested the idea is pursued, in the answer to the question, " What art thou, then? " until an answer is found in which the poet's rational faith may rest.

Summary.

We may draw, then, the following result of our comparison with Lycidas and Adonais. In Memoriam fulfills, as they do, the characteristics of an elegy, but this only as a subordinate feature. If the poem were merely a formal tribute to the memory of the dead, and nothing more, the dead friend would hardly have waited seventeen years for his monument. But even those passages which show the most striking parallelism in expres-

sion show also in their connection most strikingly the fact that the distinguishing feature of In Memoriam lies beyond the domain of the elegy, in its character of inquiry, of progress to the solution of doubts; in its reverent interrogation of the mystery beyond death, and its significance for dead and living. The thought of this character contributes an important element to our idea of its purpose.

II.

In Memoriam as a memorial of friendship.

The death which In Memoriam commemorates, unlike the foregoing examples, was one which suddenly tore asunder a fair companionship, and invaded a love such as is rare between men. The power of that love death does not impair, but reveals: it lives on and works, a hallowed influence, in the survivor. To commemorate that companionship and to interpret the involvements of that

undiminished love is an object of In Memoriam which constitutes a much more essential element of its literary character than its elegiac quality.

Shakespeare's Sonnets.

As a memorial of friendship, In Memoriam has a noted parallel in English literature, which we cannot well leave uncompared, namely, Shakespeare's Sonnets.

The Sonnets of Shakespeare are among the most baffling phenomena of the dramatist's career. This is not the place to discuss the ever-open question who is their hero, or how far they are autobiographical. Their ground of comparison with In Memoriam lies in the fact that they portray a very remarkable love of their author for some male friend, — a love which seems to have taken deep hold of the poet's life, and the expression of which, in ever-varied forms of thought and imagery, calls forth all the resources of his art.

That Tennyson himself, during the

experience which In Memoriam records, felt the likeness of his love for Arthur Hallam to Shakespeare's love for his unknown friend, would seem to be indicated by the remarkable allusion to Shakespeare, In Memoriam lxi. 3 : —

> " I loved thee, Spirit, and love, nor can
> The soul of Shakespeare love thee more."

Here an explicit comparison is made, in which the name of Shakespeare could have no significance except as we see in him just the Shakespeare of the Sonnets. A detailed comparison of In Memoriam with the Sonnets indicates also, by many striking turns of expression, and still more by the general similarity of spirit, that Tennyson has given thorough and appreciative study to these works of the dramatist. For a showing of these similarities, illustrated by many citations, reference is made to " Tennysoniana " (London, Pickering), pages 53 – 72. See, also, Furnivall's Introduction to the Leopold Shakespeare, page lxiv.

Points of similarity to In Memoriam.

Despite the fact, however, that Tennyson works in the consciousness that his position is like Shakespeare's, the parallelism between In Memoriam and the Sonnets is for the most part superficial. In both the love of one man for another is celebrated in song. In both the singers speak in their real character. In both there is a strong introspective element, a disposition to define the depths and bounds of love by poetic analysis and imagery. With such similar circumstances in mind, we look in both to see much said about song and its sacred office, much about the value of the companionship, much about the depth and lastingness of the love celebrated. As a matter of fact, it is in the expression of such sentiments as these that the most striking similarities are to be found. Compare, for instance, as to the song and its office, Sonnets xvi., xvii., xxix., xxxii., lxxxiii., xci. with In Memoriam lxxv., lxxvii.; as to the love, Sonnets

xxv., cii., cxvi. with In Memoriam lix., lxxxv. 16, Epilogue 4–6. The investiture of all nature with cheerlessness, which in In Memoriam is caused by bereavement, appears in the Sonnets as the consequence of absence. Compare In Memoriam viii., xxxviii. with Sonnet xcvii. Thus far the parallelism is superficial. Attention is called, however, to one remarkable point in which the parallelism is deeper, namely, to the passages in each which portray the self-abnegation of the poet's love. Compare Sonnets xlix., lxxi., lxxxix. with In Memoriam lxi., lxii. This sentiment imparts to Shakespeare's love a touch of that ideal character which is the predominant feature of Tennyson's.

Points of difference.

The points of divergence are fundamental; that is to say, the essential purpose of In Memoriam depends on its maintaining a sentiment other than that of Shakespeare's Sonnets. As a minor point, the fact that fancy so

rules in the Sonnets as to obscure the personality of both lover and loved is a feature that demands a radically different character; as is evident when we consider that In Memoriam is striving fundamentally after the solution of a real problem which allows no disguises. The principal divergence lies, however, in the different, we may almost say contrasted, characters of the love represented. Not that the one love is more genuine or self-forgetful than the other; that were precarious to assert; but they subsist in unlike regions and move to ends widely apart. In the Sonnets the love is earthly, and touched with earth's sin and shame; in In Memoriam it is idealized, fixed beyond estrangement, hallowed by death. In the Sonnets the love recognizes only this world, with its adulterous ways; in In Memoriam the facts of the case transfer love to that unseen world, where it rises in purity and blessedness until it loses itself in the

love of God. Further, in the Sonnets love languishes in absence, and sets no higher goal to its longing than union again; in In Memoriam, where absence is permanent bereavement, the continuance of love here and the belief that it continues in him who is removed beyond death constitute the foundation of its most important argument. Finally, the Sonnets begin and end with the love of one for one; In Memoriam, which begins with the individual, extends by degrees the sphere of its love to all the world.[1]

Summary. We are ready now for the result of our comparison. Like Shakespeare's Sonnets, In Memoriam celebrates a friendship that was "wonderful, passing the love of women." But this

[1] Of course the above comparison can recognize only the first group of the Sonnets (Sonnets i.–cxxvi.) as in any way parallel with In Memoriam. The utter contrast of sentiment in the second group, which portrays the love of Shakespeare for some unworthy mistress, may be sufficiently indicated by a comparison of Sonnet cl. with In Memoriam cix.–cxii.

friendship, as it existed in the present world, is in In Memoriam only the starting-point. It is beyond this, in the portrayal of a love that exists unimpaired by bereavement, of a love that Death has so idealized that its further steps must be traced in a holy region accessible only to faith, that the distinctive character of In Memoriam is to be found. The fact that it exists for the purpose not merely of memorializing love, but of interpreting its religious depths, makes for In Memoriam a class which it occupies alone.

III.

In Memoriam and the leading thoughts of the poet's contemporary works.

To the characteristics of In Memoriam gathered from the foregoing comparisons may be added another, drawn from a glance at the life and thought of the time, and the reflection of these in the poet's contemporary works.

The growth of In Memoriam occupies a period which for many reasons

may be regarded as the most remarkable of the century. Between the limits of those seventeen years were witnessed the most marvelous of the practical applications of steam and electricity which have revolutionized modern civilization. Science was awake on every hand, gathering materials for the bold speculations on man and nature which within a few years have antiquated all that science had done before. Philosophical and theological speculation had received a new impulse from Germany; and if that eager impulse pushed itself into evils, it also made more apparent to earnest minds the need of a deeper life and more reasonable thinking in religious things. Against the rationalizing tendencies of this new thought on the one hand, and a too shallow Evangelicalism on the other, some of the leaders of the church were stirred up to recognize the need of thorough reform; and the publication, from 1834 to 1841, of

Thought of the time.

"Tracts for the Times" was the outward indication of the Oxford movement, characterized as "one of the most momentous that had stirred the Church of England since the Reformation." In politics it was the period of the Reform Bill (1832), and of popular agitations and improvements. The following words, written to give the aspect of things about 1841, will indicate the character of the time a little more in detail: "It must be remembered that projects of radical social reform were in the air. To quote the language of John Morley: 'A great wave of humanity, of benevolence, of desire for improvement, — a great wave of social sentiment, in short, — poured itself among all who had the faculty of large and disinterested thinking.' Dr. Pusey and Dr. Newman, representatives of the vital movement in the direction of spiritual supernaturalism, were thinking and writing. Thomas Arnold and F. D.

Frothingham, Life of George Ripley, p. 109.

Maurice were trying to broaden the Church of England in the direction of human progress, so that it might embrace heaven and earth, faith and philosophy, creed and criticism. Carlyle was thundering against shams in religion and politics. Dickens was showing up the abuses, cruelties, and iniquities of the established order. Kingsley was stirring the caldron of social discontent. The teaching of George Combe was heralded as an inspiration. Cobden was inaugurating a new era in industrial undertakings. The corn-law agitation was started. John Bright and Daniel O'Connell were busy at their work of destroying monopolies. In France as well as in England, in fact all over Europe, the seeds were ripening for the great revolt of 1848."

In such a time as this the poet's soul, stirred and solemnized by bereavement, was seeking to interpret unseen things by the world of the seen. In such work he must indeed interro-

gate strictly his nobler consciousness; but he could not remain wholly buried in himself. Whether he entered personally into any conflict of thought, or remained only a spectator, a young poet like Tennyson, with a spirit vibrating like an Æolian harp to every breath of the time, could not but be keenly alive to the greatness and promise of the life about him. We see many indications of this fact in In Memoriam. Between the lines everywhere is apparent the almost oppressing consciousness of

> "So many worlds, so much to do,
> So little done, such things to be;" lxxiii. 1.

and so, while on his faith is laid the burden of one great problem, he cannot in solving it be forgetful of

> "the lesser faith
> That sees the course of human things;" cxxviii. 1.

nor will he consent to cherish such frozen introspective grief as leads no whither, in a time

> "When Science reaches forth her arms
> To feel from world to world, and charms
> Her secret from the latest moon." xxi. 5.

Such a consciousness of his time and its great demands is betrayed also by a certain deprecatory tone which occurs again and again, as if he were too well aware that his song of woe is out of tune with his age, as it comes also to be half out of tune with his own calmer self. As instances of this, see xxi., cxxv., Epilogue 5, 6, and the chorus-poems in general; concerning which latter more hereafter. That he sees also in the eager spirit of the time a danger that it may rush beyond its proper bounds is apparent in his references to knowledge and wisdom, in which hope is conjoined with warning. See cxiv., cxx., Prologue 7. For a like feeling of caution regarding moral character, see liii. These references, which might indeed be multiplied, will suffice to show that In Memoriam has not failed to feel the influence of its time, and to move in the consciousness of it.

An examination of the poet's works

previous to 1850, and of their leading ideas, will show with equal clearness how the times reflect themselves in his thought. By 1848 the poems published in 1842 were in their fifth edition; and "The Princess," published in 1847, was in its second edition. Belonging to the period when In Memoriam was also in process of growth, these poems strike here and there many a chord which is more fully sounded in the latter. Thoughts about the deeper significance of love, about the mystery of the eternity after us and before us, about the problems and stirrings of the age, show the unity of the underlying thought that was creating In Memoriam and these productions at the same time. Every page gives evidence that the poet was passing through a time of crowding thoughts. The world's problems were pressing upon him for solution; in the midst of apparent contradictions he was constantly seeking for some reconciling

Poems published while In Memoriam was growing.

idea, some evidence of beneficent design shaping truth out of turmoil and error.

> "Let there be thistles, there are grapes;
> If old things, there are new;
> Ten thousand broken lights and shapes,
> Yet glimpses of the true."

It is especially to be noticed that in all his utterances the attitude of his mind is toward the future; with a spirit keen to search, yet devout to believe, he is seeking to conform all things to "one far-off divine event." The thought of the world's future, as the present prophesies it, is the central formative idea of this period. A great part of his meditation during this time may be defined in these words of "Locksley Hall:" —

> "For I dipt into the future, far as human eye could see,
> Saw the Vision of the world, and all the wonder that would be."

This formative idea is worked out with greater or less definiteness in such poems as "Locksley Hall," "The Two Voices," and "The Golden Year;" but also in many minor poems

it moulds the spirit as much as the expression. In the poet's most casual thoughts,

> "He seems to hear a Heavenly Friend,
> And thro' thick veils to apprehend
> A labor working to an end."

Take, for instance, "The Day-Dream," which professes to be "earnest wed with sport," and you will find its playful melodies tuned to the same key: —

> "Well — were it not a pleasant thing
> To fall asleep with all one's friends;
> To pass with all our social ties
> To silence from the paths of men;
> And every hundred years to rise
> And learn the world, and sleep again;
> To sleep thro' terms of mighty wars,
> And wake on science grown to more,
> On secrets of the brain, the stars,
> As wild as aught of fairy-lore;
> And all that else the years will show,
> The Poet-forms of stronger hours,
> The vast Republics that may grow,
> The Federations and the Powers;
> Titanic forces taking birth
> In divers seasons, divers climes;
> For we are Ancients of the earth,
> And in the morning of the times."

In all this we see the reflection of the age in a mind predisposed to

faith. No doubt there were dark aspects of things, which a fair interpretation could not leave out of the account; but the poet was seeking always to evolve the broader view which in spite of all could say, —

"Yet I doubt not thro' the ages one increasing purpose runs,
And the thoughts of men are widen'd with the process of the suns."

The greater, happier future of the world, — that idea which the awaking time irresistibly suggests, and which In Memoriam's clinging to a buried friendship, as if all good were dead, only seems querulously to repel, — what then has In Memoriam to do with this thought? More than we may be aware; more indeed than all its contemporary works put together. It is the idea toward which the whole poem moves, and in which it culminates. To quote from F. W. Robertson: "To a coarser class of minds In Memoriam appears too melancholy: one long monotone of grief. It is

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simply one of the most victorious songs that ever poet chanted." The student must not judge it by its beginning alone. While it has professed only to sing a song of woe, while it has seemed to be frozen in a past companionship and an individual sorrow, it has yet all along been progressing, step by step, from the past through the present to the future; from the individual grief, through the calm of new friendship, to oneness in spirit with all the race; until at the end it draws such a picture of what is to be as only an unshaken faith in something higher than this world can depict. To the spirit of its time the poem thus gives the ideal interpretation, and all the nobler that the clear height to which it reaches looks back down into that valley of bereavement and doubt where man must meet and solve his deepest woes.

Recapitulation.

I may now in a word recapitulate. Our comparisons thus far have re-

vealed three main characteristics which form the groundwork of In Memoriam: first, the earnest inquiry into the mystery beyond and around us, which distinguishes it from such poems as Lycidas and Adonais; secondly, the idealizing of the love that has been and is, both here and beyond, which distinguishes it from such works as Shakespeare's Sonnets; and thirdly, the clear view and prophecy of the world's greater future, which it gathers from the life and character of its time. How these thoughts are woven together into a consistent plan and progress I shall soon have occasion to show; it remains first briefly to indicate how the employment of these and other ideas is made to subserve a broad and earnest purpose.

IV.

Environment influencing the poet's mind.

It would be of intensest interest if we could transport ourselves back to the poet's college days, and be silent listeners at a symposium of that select conversazione society known in Cambridge as the "Apostles," where such young men as Alfred Tennyson, Arthur Henry Hallam, Richard, afterwards Archbishop, Trench, Frederick Denison Maurice, and Arthur Helps used to meet together and discuss the highest ideals of life. The poet very likely refers to that society in his account of a visit in later years to his old Cambridge haunts, in which visit he went to see Hallam's room: —

> "Where once we held debate, a band
> Of youthful friends, on mind and art,
> And labor, and the changing mart,
> And all the framework of the land." lxxxvii. 6.

Each of the young men above named went forth to make a conspicuous mark on the progressing time, and to

be enrolled among the purest and brightest spirits of the century. From their later careers we may know something of that "ideal of life" which they formed together as college mates. And one characteristic of their thinking in particular is very clearly disclosed. In the stir and thought of that time, when Rationalism and Evangelicalism and Ecclesiasticism were pulling different ways, and to a spectator truth might well have seemed in danger of being lost in words, such young men as these could not identify themselves with any who sought

"To cleave a creed in sects and cries."

For the sake of their own peace they must set themselves earnestly to find some deeper view of truth, which no system could disguise, and which no theological class or sect could make exclusively its own. They wrought in the conviction that "a theology which does not correspond to the deepest thoughts and feelings of human be-

Maurice, Theological Essays, Dedication (to Alfred Tennyson).

ings cannot be a true theology;" and conversely, that whatever truth so answers to man's deepest nature, be it theological or otherwise, ought not to be buried in the technicalities of a school. This earnest search generated no disposition to break with existing systems: it was simply a quest of the eternal *reality* underlying them; a falling back on the ground truths of human and divine nature, which if true are of tremendous importance, and seeking to vitalize them anew in daily life, in working consciousness.

The Two Voices.

One of the most characteristic products of this time is the poem "The Two Voices." This poem is dated 1833. Whether Arthur Hallam ever saw it in its present form is uncertain; but undoubtedly it embodies many thoughts and views which he had shared in discussing. Full of this wholesome reality-seeking spirit just mentioned, the poem evinces a fearless unconventionalism of thinking far beyond the clamor of dialectic wars:—

> "I know that age to age succeeds,
> Blowing a noise of tongues and deeds,
> A dust of systems and of creeds;"

while with this maturity of thought there is also a certain youthful intensity and enthusiasm, which, grappling anew the ancient problems of life, cherishes the desire

> "To search thro' all I felt or saw,
> The springs of life, the depths of awe,
> And reach the law within the law."

These characteristics of "The Two Voices" make the consideration of it important to our subject; and the more so because, being the immediate predecessor of In Memoriam, it strikes the same key which the later poem, agitated by bereavement, carries through a deeper and higher compass.

It is as representing this search for reality that In Memoriam exhibits that quality which I denominate its purpose. From the first the poem sets itself avowedly to accomplish an end, the attainment of which shall satisfy a personal need of the author's

mind; and so it proceeds, not aimlessly, nor at any time so blinded by grief as to forget its desire, until it reaches firm ground, beyond the reach of adverse doubts and fears. There are poems which so act a part that their author's personal views must ever be uncertain. In Memoriam does not act a part. There are others where the poet's mind seems so acted upon as to be borne away from its moorings by some overmastering thought, its only object being to give its mood expression. Such a character might be attributed hastily to In Memoriam. Still others there are, wherein the poet's mind, apparently so resistlessly dominated by its idea, may yet really be its master, steering it to a foreseen and desired point, and so in the goal demonstrating its conscious intention. This is really the case in In Memoriam.

Statement of the purpose.

What then is this object, this purpose? It is, while giving grief its

natural expression, to cherish with it that same love which Death has invaded, but not impaired; and so, following, as it were, love's history by faith, into the unseen world on the one hand, and into the world of the nobler future on the other, to gather all the fruits it may yield, for the individual and for the race.

This is its immediate purpose, so far as determined by its occasion and subject matter. But beyond this lies, I think, a greater object, which makes In Memoriam far more truly an exponent of its time than its subject would naturally indicate. Now that another spirit has taken possession of poetic literature, we can look back at In Memoriam and poetry of its class as representing a distinct period, standing out sharply bounded as matter for history; which period we may name, from its prevailing tendency, the theological period of nineteenth-century literature. Of that period, rep-

resented by such names as Robert Browning, Elizabeth Barrett Browning, Matthew Arnold, and Arthur Hugh Clough, In Memoriam is perhaps the most distinguishing monument. It is as giving form and vividness to the deeper theological truths, which in its time every thinking man was striving to connect with his everyday experience, that In Memoriam betrays its greater and ultimate purpose. The occasion fits itself to the task, as being a universal experience, — bereavement. But bereavement, with the love it awakens, with the immediate look into the mystery beyond death, is the directest way to the ground truths concerning God and immortality. These truths should become, if possible, matters not of speculation, but of working consciousness; should become operative in every life, as they are in the poet's life. But first the poet must himself rise out of doubt and despair to the tranquillity

Its purpose for himself.

of such an assurance. This is the greater purpose he sets before himself, a purpose which includes and glorifies the other. That the accomplishment of this object is in the poet's intention is indicated, I think, in the culminating poems cxxiii. and cxxiv., where in turn the truths of immortality and of the existence of God are recorded as the possession of his spiritual consciousness, acquired from the thought which precedes.

Such a purpose gives natural opportunity to weave together those ideas which the poem's bitter occasion, combined with the stirring life of the time, has crowded in upon the poet's mind. In Memoriam is as it were the workshop, where the stern problems of life and its holiest ideals are joined together in one noble interpretation. In a remarkably artistic plan, as we shall see, this design is elaborated and completed, while every resource of the poet's art is employed to build and beautify the result.

Its purpose for others.

But finely artistic as it is, above the poem's art stands its true English endeavor to be of practical use. For the poet himself, first of all, as we have seen,

"A use in measured language lies,"

to dull pain and diffuse the shock of sorrow, as well as to be the vehicle of a worthy purpose. But as he proceeds he becomes aware that the answer he seeks is not for himself alone. There are others who hear his song, and who are waiting to draw from it a comfort which, perhaps, they may not find unaided. The consciousness that the peace of others as well as of himself depends on the answer is made indeed the turning-point of the poem. When in his speculation on eternal things the poet has been forced to leave his most agitated questioning unanswered, and is about to desist in despair from his venturous purpose, the thought of his "brethren" turns him tremblingly to his task again: —

"Wherefore grieve
Thy brethren with a fruitless tear?
Abide a little longer here,
lviii. 3. And thou shalt take a nobler leave."

And when thereafter some hallowed anniversary comes to awaken old memories, his thought wanders abroad to find all who have similar experience, —

"O, wheresoever those may be,
xcix. 5. Betwixt the slumber of the poles," —

and as their brother and helper he places himself in spirit by their side.

V.

The poem's own indications of its purpose.

Let us now see in what ways the poem itself avows or intimates its purpose, and with what fundamental idea it sets out.

In Memoriam starts with no assumptions, — no principle to be taken for granted, no hypothesis to be proved. It simply stands, as we all must, in the chilling presence of death, with the blank, bewildered feeling that be-

reavement universally brings. It is because the poem in setting out is apparently so void of a philosophy, of a controlling idea, that it has incurred in some quarters the reproach of morbidness; but it is also by reason of this very fact that it endears itself everywhere to those who mourn, by giving free voice to the sorrow that deadens thought.

But from the beginning there *is* a longing, — which, perhaps, gathers strength by recoil from the thought of mortality, — the longing, namely, after constancy. The mind leaps out to find something that shall not pass. Even grief is holy if, by outlasting time, it may prove that the heart once loyal is loyal forever. Any extremity of grief is rather to be chosen

> "Than that the victor Hours should scorn
> The long result of love, and boast,
> 'Behold the man that loved and lost,
> But all he was is overworn.'"

Thus the beginning is negative rather than positive: it is the heart's

remonstrance that the most hallowed sentiments of life should *not* begin to perish as soon as the dust falls on a loved one's coffin. And this after all strikes the key-note of the whole. What follows articulates the sentiment, broadens it, clarifies it, makes it an *idea* instead of a vague emotion; but it remains essentially the same. It will perhaps be of advantage, then, if we put this fundamental idea of In Memoriam in the form of a proposition, which I think may be thus stated: —

Fundamental idea.

THAT LOVE IS INTRINSICALLY IMMORTAL.

All the achievements of thought which make In Memoriam so victorious a poem are simply this idea raised to a higher power, with its interpretation for life and history.

It is the poet's avowed object to follow this idea as far as it will lead; at least, the present life shall not prove it false: —

"I long to prove
No lapse of moons can canker Love." xxvi. 1.

And when the thought leads him farther than this world, he presses on, with the awe and rapture of discovery, but also conscious of the advancing victory of a purpose, until in the final retrospect he may even congratulate himself on having attained a worked-for end: —

"I trust I have not wasted breath:
I think we are not wholly brain,
Magnetic mockeries; not in vain,
Like Paul with beasts, I fought with Death." cxx. 1.

The consistency of this purpose throughout gives to the one hundred and thirty-one sections of In Memoriam an absolute unity of idea, to which every smallest detail is in some way naturally related.

Chorus-poems.

There is also in the framework of the poem a device by which the "increasing purpose" is reënforced from point to point. The attentive reader cannot well fail to be struck by the poet's frequent mention of his art,

especially in the first half of the poem. In these references he dwells on the practical use which he finds in measured language; as if the elaborate expression of his mood in words were the most natural means of bringing the calmer mood. This is indeed his avowed idea. Poem v. expresses it at the beginning, when the song, having as yet found no ray of hope from bereavement, can be only a mechanical assuagement of pain. Poem cxxv. indicates in retrospect how the same practical purpose has always been kept in view, — how love has used the song to express its mood, sad or hopeful, and so gather strength: —

> "And if the song were full of care,
> He breathed the spirit of the song;
> And if the words were sweet and strong,
> He set his royal signet there."

cxxv. 3.

In examining and comparing with one another these poems in which mention is made of the poet's art, we find them representative of a class of poems, scattered through In Memo-

riam, which bear much the same relation to the others, in explaining or suggesting, as the chorus of a Greek drama to the dialogue; for which reason I call them chorus-poems. The chorus-poems, in general, are those which recognize and portray the singer's *mood*, as distinguished from those which give more formal expression to his thought; and by far the greater number of them point to the song as answering a practical purpose. As related to the others, therefore, these chorus-poems show the joints or transitions of the thought, standing always, as we shall see, at the beginning or end of groups. As compared with one another, they show an interesting ascending gradation. In them, as generally, the poet accomplishes more than he professes to accomplish. Professing only to portray his mood, he cherishes in each case some hidden suggestion which does not fail to work toward greater strength and

hope; and so the avowed practical device of assuaging pain by song is skillfully made to work out the greater purpose which the poem seeks. The following list of the chorus-poems will show their character and gradation. They may be divided into two groups, whose general character is suggested by the stanza above quoted.

A. WHILE THE SONG IS FULL OF CARE.

1. In poem v., where only despair reigns, the song is useful in a negative way, to dull the pain of bereavement.

2. In poem viii., where the bereaved is awakened to look about him, but finds the world darkened by the constant shadow of loss, the song is cherished as an expression of loyalty to the memory of the dead.

3. In poem xxi., where, after the dead is laid to rest, the survivor's heart forebodes a mystery in death, the continued prompting to sing is

cherished, in spite of blame, as if it were a guide to undiscovered things.

B. WHILE THE SONG GATHERS SWEETNESS AND STRENGTH.

4. In poem xxxvii., where the hope suggested by Christmas is born, the song is cherished as a means of expressing the comfort that lies in revealed truth.

5. In poem xlviii., where faith has conquered its way to a clear conviction of immortality, the song is cherished as the means by which doubts are made vassal to love.

6. In poem xlix., where a less comforting course of thought is to be entered upon, we are reminded that though the song may show gleams of cheer the sorrow remains.

7. In poems lvii.–lix., where the mind reaches the climax of its agitation in its unsatisfactory attempt to solve the mystery of human destiny, the three chorus-poems conduct to re-

newed cheer, in the transition of hope from Nature to God.

8. Finally, in poems lxxv.–lxxvii., where the last difficulty regarding the loss is removed, the song, even though earthly and passing soon into forgetfulness, is cherished as sweeter than praise or fame.

From this point, as the heart and brain are no more unquiet, the song is so much more than the perfunctory subserver of a "use" that any mention of its practical office is superfluous. It has come to justify itself.

Throughout these examples the growing purpose is evident, working always more than it professes. These chorus-poems have, however, avowed at best but a minor purpose, whose accomplishment must be the foundation of a greater one. As these cease this greater purpose appears, and begins to be cherished and indicated in words which increase in definiteness throughout the poem.

In Memoriam thus sets itself to minister help in the most helpless of hours, to be a strength and a comfort in the face of death. It is not, however, to be regarded as a mere didactic poem. Against such an interpretation of its intention the poem is not slow to remonstrate. It appeals only to such as have sympathy with its sad theme; and for these it accomplishes its purpose, in spite of reproach, by giving full expression to moods which, as the poet knows, will neither please popular tastes, nor permanently represent his own convictions. Equally remote is any intention to give logically conclusive or categorical answers to the doubts that rise. The poem is no theological treatise. The doubts are answered (to quote from F. W. Robertson), "not as a philosopher would answer them, nor as a theologian, or a metaphysician, but as it is the duty of a poet to reply, by intuitive faculty, in strains in which Im-

Lyrical, not didactic methods.

See xxi.

See Epilogue, 5, 6.

See xlviii.

Analysis of In Memoriam, preface.

agination predominates over Thought and Memory." The poem adopts throughout not didactic methods, but lyrical; and the answers it obtains always presuppose the existence of that emotional frame of mind which expresses itself in song.

THE STRUCTURE OF IN MEMORIAM.

"No poet can be fairly judged of by fragments, least of all, a poet like Mr. Tennyson, whose mind conceives nothing isolated, nothing abrupt, but every part with reference to some other part, and in subservience to the idea of the whole." — A. H. HALLAM's *Remains*.

THE STRUCTURE OF IN MEMORIAM.

Structure not obvious.

To the eye In Memoriam presents merely a series of poems, of various lengths, numbered from i. to cxxxi.; nor is there obvious to a cursory reader any plan more systematic than this simple succession of number. How these one hundred and thirty-one short poems group themselves, and how groups and single poems are related to each other so as to form together one united work of art, is to be found only by careful study and analysis of its idea.

General ideas.

The foregoing comparisons have revealed some leading ideas characterizing In Memoriam which distinguish it from other works superficially similar, or which relate it to the poet's con-

temporary productions. As to the arrangement of these leading ideas, we may say, speaking roughly, that at the beginning In Memoriam fulfills predominantly the character of an elegy; in the middle part it appears predominantly as a memorial of friendship; and in the latter part it portrays that greater future of mankind and history which was a favorite idea with the author in this period. These three characteristics thus correspond roughly with the three divisions into which, as we shall see, the poem, after its introductory stage, naturally falls. The bounds of these ideas, however, meet and blend; and one is made so to work toward and into the other that all become parts of a greater unity.

Leaving now any further discussion of the poem's general characteristics, I will endeavor to show how, in a carefully ordered structure, part is related to part and to the whole: and this, first, by gathering and interpreting

any hints that the poem may contain of its own structure ; secondly, by describing in outline the main divisions of the poem ; and finally, by following out the plan in detail.

I.

Hints of structure in the poem.

Some hint toward the poet's plan, at least so far as to show the orderly progression of the thought, is furnished by a consideration of the poems that have been added since the original edition. These are suggestive as showing where and how the poet found the chain of thought lacking ; and what must be the course of thought which finds such an addition necessary to complete it. Doubly suggestive they are, too, because, to an unusual degree, they depend on the context for their interpretation ; they are evidently introduced not so much to add new thoughts as to supply new links in the articulation of the thought.

lix. The first of these intercalated poems, added in the fourth edition, 1851, is the one now numbered lix., beginning, "O Sorrow, wilt thou live with me." The similarity of expression reminds us at once of poem iii.: "O Sorrow, cruel fellowship;" and on comparison of the two in their connection we find indeed that the relation is more than one of form, — that the later poem was evidently intended to supplement the idea introduced by the earlier. While poem iii. portrays only the utter hopelessness derivable from Nature, as a refuge in bereavement, making sorrow indeed a "cruel fellowship," poem lix. supplements this idea by the thought of the better hope that rises when faith, though with trembling, learns to look above Nature to One who can be apprehended only by being believed; thus finding Sorrow such a minister of sacred peace,

> "That, howsoe'er I know thee, some
> Could hardly tell what name were thine."

See how the idea is led up to this conclusion in poems liv. to lvi. The second inserted poem, which first appeared in the edition of 1872–73, is the one now numbered xxxix., beginning, "Old warder of these buried bones." Taken alone, without reference to preceding and following, this poem is such a problem that some acute critics have quite failed to comprehend the poet's purpose in introducing it.[1] Considered in its connec- xxxix.

[1] One or two specimens of criticism may be given. Dr. Alfred Gatty (*Key to Tennyson's In Memoriam*, p. 43) thinks the poem was "designed to shew that the Poet was desirous not to convey [in Poem ii.] a wrong impression of the nature of the Yew tree. It does really blossom, and form fruit and seed like other trees, though few may have noticed this." (!) Dr. Peter Bayne (*Lessons from my Masters, Carlyle, Tennyson, and Ruskin*, p. 318) confesses that the problem baffles him. He says: "The new stanzas, numbered xxxix., are among the most obscure in the whole compass of In Memoriam. These verses have an interest as illustrating Tennyson's minute attention to natural facts, — an attention almost too minute to be followed by ordinary observers. [Follows a specification.] This may be admirable in respect of truth to nature, and may afford high delight to those who regard it as the perfection of poetry to give play to endless subtlety in the interpretation of imagery into ethics and emotion, but I think the lines abstruse to a fault."

tion, however, and with its allusions resolved, it is simple enough, and supplies a very important link in the thought. It alludes, as does the other inserted poem, to poem iii., together with ii., and adds another link in the same chain of references to sorrow and nature, by showing how the heart, which sorrow has deadened into despair in the face of nature, is yet touched and cheered by the awaking life of spring-tide. If now we compare these two added poems with those of like sentiment throughout In Memoriam (ii., iii., xxxix., xlix., lix., cxvi.), we see how an idea is conceived as an orderly progression, to be developed by systematic steps. The same kind of progression is also evident in the chorus-poems already described. From the evidences of arrangement thus brought to our notice we look for a similar regard to artistic structure throughout the poem.

The most striking external indica-

tion of the poet's plan is furnished by the recurring Christmas-tides. Three such occasions are mentioned in the poem (xxviii.–xxx., lxxviii., civ. cv.), which occasions, together with some other known dates, cause the action of the poem (if such it can be called) to run through a period of something more than two and a half years. These Christmas-tides are characterized by the poet in such a manner as to show intentional reference to each other. The following couplets are sufficient indication of this. Of the first Christmas-tide the description is: —

> "A rainy cloud possess'd the earth,
> And sadly fell our Christmas eve." xxx. 1.

Of the second: —

> "The silent snow possess'd the earth,
> And calmly fell our Christmas eve." lxxviii. 1.

Of the third: —

> "We live within the stranger's land,
> And strangely falls our Christmas eve." cv. 1.

These couplets occur in each case in the first stanza of the description, and seem designed to emphasize, by im-

agery and association, the facts of sadness, calmness, and strangeness, which form the background of a progressing experience.

What part do these Christmas-tides play in the poem? An expression in the account of the third Christmas-tide will perhaps furnish an indication. Poem cv. 7 closes with the words: —

> "Run out your measured arcs, and lead
> The closing cycle rich in good."

Here, from Christmas, with its holy meanings, the poet looks forward to the last and crowning cycle of the ages, that majestic period glorified by

> "one far-off divine event,
> To which the whole creation moves,"

and this outlook gives meaning to the whole succeeding part of the poem. A similar though less comprehensive outlook is suggested by the first Christmas-tide; see xxx. 8. The second Christmas-tide opens, as do the others, a new course of thought; but there is a special reason for delaying the avowal of it un-

til New Year. It would seem, then, that the poem comprises different cycles of thought, to each of which Christmas, standing at the head, gives significance; and when we compare with one another the cycles thus introduced, we find that all have a similar structure, and that each contributes its part in an advancing and broadening series.

Other seasons and occasions have also their part to fulfill. Such are springtide, New Year, Arthur Hallam's birthday, and the anniversary of his death. These are in no case introduced arbitrarily; but always the significance that the season has in itself is infused into the spirit of the poem.

II.

Outline of its structure.

The foregoing indications of structure, together with some other points which a careful study of the bearings of the thought reveals, form a regular framework for the poem, which may

be arranged according to the following table: —

PROLOGUE.

Introductory Stage. I. — XXVII.

PROSPECT . . . . . I. — VI.
DEFINING-POINT — BEGINNING . . VII.
ARRIVAL AND BURIAL OF THE DEAD XVII. — XX.

First Cycle. XXVIII. — LXXVII.

CHRISTMAS-TIDE . . . XXVIII. — XXX.
SPRINGTIDE . . . XXXVIII., XXXIX.
FIRST ANNIVERSARY OF THE DEATH LXXII.

Second Cycle. LXXVIII. — CIII.

CHRISTMAS-TIDE . . . . LXXVIII.
NEW YEAR . . . . . LXXXIII.
SECOND ANNIVERSARY OF THE DEATH XCIX.

Third Cycle. CIV. — CXXXI.

CHRISTMAS-TIDE . . . . CIV., CV.
NEW YEAR . . . . . CVI.
BIRTHDAY OF DECEASED (FEB. 1) . . CVII.
SPRINGTIDE . . . . CXV., CXVI.
DEFINING-POINT — END . . . CXIX.
RETROSPECT AND CONCLUSION CXX. — CXXXI.

EPILOGUE.

According to the above table we are to find the thought of the poem developed in three cycles, preceded by an introductory stage. These cycles present, of course, very different lines of thought, which necessitate differences in arrangement. In all three, however, the procedure is fundamentally the same. Each cycle is introduced by Christmas-tide. Then follows a series of poems (in the Third Cycle a single poem), in which the thought characteristic of the cycle is suggested in outline. Following this, each cycle introduces its characteristic season or anniversary, — the First Cycle Springtide, the Second New-Year, the Third the Birthday of the Deceased, — which season suggests the general spirit of its cycle. The leading thought of the cycle, having been thus suggested and introduced, is now followed out at length, in a series of poems which make up the principal bulk of the cycle. This pres-

entation of the thought is followed, in the first and second cycles, by the anniversary of the death, which in each case gives occasion to meet and dispose of a last difficulty opposed by the poet's mood to the full reception of the thought, and thus makes the triumph of the cycle complete. In room of such a reminder of death, the third cycle closes its course of thought and that of the poem by a new springtide, whose suggestiveness is obvious.

The separate cycles I need here describe no further than to show their mutual relation, as presenting each an ordered step in one progressive idea. The development of this idea takes in a field of view ranging from the past through the present to the future, and from individual cares through the calm of new friendship to a hope and happiness for all the race. Each cycle presents its proper phase of this advancing and broadening thought,

In the Introductory Stage, which begins where tidings are first received of Arthur Hallam's death, we see the individual soul of the poet, bereaved, alone, overwhelmed with sudden grief. It is the poet's part in this stage to awake from the confusion of despair, and to find firm ground in the consciousness that love is holy and worthy to be cherished, though its object be forever removed.

The First Cycle, which interprets the past love, for dead as for living, may be called the Cycle of the Past. It begins by adopting the thought, suggested in Christmas-tide, that the dead friend is living in an unseen world. So in this cycle two friends are before us; but the one is out of sight and recognizable only by faith, while the survivor interprets the friend's state by his own love, which is conjectured to have as deathless effect there as here; and so both, though separate, are beheld as draw-

ing influence from the same past experience.

The Second Cycle, which seeks the possibility of present communion with the immortal friend, may be called the Cycle of the Present. But communion with the dead is viewed as obtainable only in one way, namely, by cherishing such community of spirit with the living as the dead would have cherished had he lived. So this new relation to the unseen world, when at last it is attained, is conjoined with a new friendship here, by which also the ties of this world are strengthened.

The Third Cycle, which views the blessedness that is to be when all men find their highest manhood in the same holy love, may be called the Cycle of the Future. The poet's sympathies here reach their broadest expression, in his hope for that nobler race, of which his dead friend may be regarded as a worthy type.

III.

Introduction to detailed account of structure.

In such a framework as the above the poet has a very suggestive and comprehensive means of introducing those inquiries concerning God and man and unseen things which fulfill the deeper purpose of In Memoriam. Introduced thus, they fall into place as the inquiries that naturally rise in the progress from despair to hope, of a soul that holds by its holiest convictions; and thus they give to In Memoriam the double interest of a spiritual-psychological history and of a devout guide to a rational faith. That these inquiries are merely "philosophische Grübeleien jugendlicher Art," — philosophic subtilties of rather juvenile character, — as an off-hand German critic has called them, the careful student will be as little disposed to admit as he would the same critic's assertion that In Memoriam is with-

out unity or arrangement. To such ready criticism the poem's living influence on the deepest thought of its age is conclusive answer.

On the basis of the foregoing outline we will now analyze the poem section by section, and indicate by a brief abstract of each how the whole structure of the thought is grouped and related.

PROLOGUE.

Prologue. The Prologue is dated 1849, the year before In Memoriam was given to the world. It therefore views the body of the poem as essentially complete, and gathers into itself the greatest and highest achievement of its thought. Logically, however, it precedes; the highest thought, which the poem reaches by long struggle, being also the deepest, underlying the whole.

The relation of the Prologue to the

body of the poem is well indicated by its form as an invocation. It bears to the poem the same relation that prayer bears to work, the same relation that the spirit of dependence on a higher Power bears to the spirit of self-reliant activity in practical life. The poem moves in the scenery of the world we see, which is overshadowed by the mystery of sorrow and death. The Prologue addresses itself to the world we do not see, and by faith recognizes in that world a divine Love in whose light all mysteries are made clear. But further, as the poem advances through the saddened world, itself comes at last, after long conflict and questioning, to the vision of the same love; which thus becomes the key to the whole poem. The Prologue thus begins where the poem culminates, by naming and presupposing that love at the outset; it also adds to the poem's idea of the love by ascribing to it a divine name and nature.

The first stanza of the Prologue contains in outline its whole succeeding thought: —

> "Strong Son of God, immortal Love,
> Whom we, that have not seen thy face,
> By faith, and faith alone, embrace,
> Believing where we cannot prove."

The names here given to the object invoked call for some special remark, because in them lies deeply involved the whole philosophy of the poem. The second of these names — "immortal Love" — is simply the name of that pure affection which, as human love of friend for friend,

> "rose on stronger wings,
> Unpalsied when he met with Death,"

and so has worked as an ennobling power within the poet's soul. The remarkable fact concerning it here is that it is recognized as invokable, that it is named as a proper object of adoration. The first of these names — "strong Son of God" — supplies the idea in which alone such adoration of an affection is possible. Immortal

Love is recognized not only as an affection within us, but as an entity above us. Within us, the poem has followed the course of immortal Love as that hallowing power which transforms the individual, and through the individual is adapted to transform the race, into something nobler, into the image of the divine. Above us, the Prologue views immortal Love as a divine Object of faith and love, to be worshiped and obeyed, to be recognized as at the same time the source and the goal of our noblest life.

This twofold character of immortal Love is yet more closely indicated by the remarkable expression, "strong *Son* of God." No devout man can set aside the fundamental article of faith that God is love. But the Son of God, who being God is also love, is both God and man; and being man is the Son of man, the archetypal man, who embodies perfectly our ideal manhood. Therefore the love which He is, is

at the same time our Lord above us and our holiest manhood within. The deepest philosophy of the poem, whose work it is to find what is sacredest in love, is thus involved in the fact that it addresses the divine-human Christ and identifies Him with immortal Love; but the same philosophy requires also that the address be to the Christ-nature rather than to the Christ-name. It is divine love which has actually appeared incarnate in history; but what is more to the present purpose, it *does* appear daily as a moulding power in men's lives, while it does not cease to be Lord above them.

The faith by which we apprehend this divine-human Love shows the same twofold aspect indicated in the object itself. Because immortal Love is our noblest manhood cherished within, faith in it is the intelligent and determined cherishing of an idea; its exercise involves "believing where we

cannot prove." Because immortal Love is the divine Power above us, to whom our service rightly belongs, faith in Him is the committal of life and destiny to a will not our own; by it we "embrace" One whom not seeing we love and obey.

The thought thus suggested in the first stanza of the Prologue is expanded in the rest. The remainder of the Prologue may be thus analyzed: —

A. THE OBJECT INVOKED.

"Strong Son of God, immortal Love."

1. Immortal Love, the strong Son of God, is divine.

The Possessor of all things, the creative Spirit, the Author of life and death, the Resurrection and Power of an endless life. *Stanzas* 2, 3.

2. Immortal Love, the strong Son of God, is human.

The highest, holiest manhood, the rightful Lord of our wills, the perfect 4, 5.

light of which all our systems are but broken gleams.

B. THE APPREHENSION OF THAT OBJECT.

"By faith, and faith alone."

4. 1. Because He is human, and so the head of our humanity, the faith by which we apprehend Him requires the loyal submission of our will to his wiser will.

6, 7. 2. Because He is divine, and so infinitely greater than our capacities of knowledge, the faith by which we apprehend Him adds to our knowledge, reverence and humility.

C. THE UNWORTHINESS OF THE APPREHENDER.

"We are fools and slight."

The thought of what we may and should be suggests only too sharply the contrasted thought of what we are; and this thought gives voice to the cry of our universal need, — the

need of help, of forgiveness, of wisdom.

1. A prayer for help — to bear the light of divine love. 8.

2. A prayer for forgiveness, in a threefold petition : —

a. Forgive what is sinful in the love cherished for the dead, which seemed worthy by human standard, but in the pure light of divine love seems mean and poor. 9.

b. Forgive what is sinful in the sorrow for the dead, a grief which, so far as it idolized the creature apart from the Creator, was unworthily cherished. 10.

c. Forgive what is sinful in the song, so far as it fails to give adequate expression to the truth that faith receives. 11.

3. A prayer for wisdom — to see things in God's light. 11.

"And in thy wisdom make me wise."

Thus In Memoriam is introduced by an invocation, which, from the beginning recognizing immortal Love as

Lord over all, sets before that Love in prayer the needs of this life, as they rise out of its saddest experience. The poem, which begins with the experience, struggles at first through darkness and doubt, seeing its love only as human, though hallowed by death; but at last, after many achievements of faith, it comes also to unite its highest human affection with the divine; and so the poem ends with invocation and prayer (see poems cxxix.–cxxxi.), as in the Prologue it began.

Introductory Stage.

I. – XXVII.

"They said that Love would die when Hope was gone,
And Love mourn'd long, and sorrow'd after Hope;
At last she sought out Memory, and they trod
The same old paths where Love had walk'd with Hope,
And Memory fed the soul of Love with tears."
— *The Lover's Tale.*

Introductory stage.

The monodramatic action, if such it may be called, of In Memoriam begins

at the point where tidings are first received of Arthur Hallam's death. The blank confusion and despair attendant on the first shock of grief is described in poem vii., which may be regarded as the starting-point of the action, the six poems preceding being prefatory and prospective. Beginning with poem vii., a period of unquiet suspense ensues as long as the dead friend's remains, which are being brought homeward, are on the seas. Not until the body arrives and is laid to rest in English earth does the mind of the surviving friend begin to gather firmness; and from this point (xviii.) onward are shaped by degrees those thoughts and longings which form the worthy achievement of this introductory stage.

The characteristic of this introductory stage is resolution and inquiry. From the absorbing presence of sorrow resolution is first shaped not to be driven aimlessly at the mercy of loss. Afterward the unquiet consciousness

of the present and the calmer view of the past both give rise to inquiries whose answer lays the firm ground on which the succeeding thought of the poem is built.

PROSPECT. I.–VI.

Poem I. The opening poem is prefatory of the whole. It looks forward into the way to be taken, and in a few words indicates it; not its end, but its direction.

The principle cherished before bereavement —

> "That men may rise on stepping-stones
> Of their dead selves to higher things" —

is in this bitter experience to be tested; if it is true, it must make loss yield a gain. But a real advance to "higher things" can be found only in such a recovery from grief as cherishes grief with love, repressing neither for the sake of speedier calm, but recognizing the holiness of both. Time

must not be stronger than love, even though love riot in pain.

The poet having thus committed himself to the ascent to higher things, preparation for it is made and the extremity of the situation confessed in a series of poems presenting three stages.

A. FROM UTTER DEPRESSION TO RESOLUTION.

1. Despair. The yew-tree, the churchyard guardian of the dead, stands, in its changeless gloom, as a fit emblem of the survivor's stony sorrow. II.

2. Questioning. Sorrow has robed the world in her own hopeless gloom, blindly interpreting all the glory of Nature as only reflecting her image. Shall she, then, be cherished or crushed? III.

3. Resolution. From the troubled introspective dream, in which all determining power is for the time utterly passive, the will awakes to a sense of IV.

its inaction, and resolves not to give way to despair.

B. POESY THE INTERPRETER AND ASSUAGER OF GRIEF.

v. There is some negative relief in the exercise of expressing sorrow in metrical language. Poesy shall therefore be cherished for its practical office.

C. THE LOSS THAT MUST REMAIN IRREPARABLE.

vi. There is no consolation in the commonplace attempts to comfort. The grief to be overcome is a grief that has special elements of bitterness, even when compared with a father's or mother's grief for an absent son; for in this case hopes were built on the lost one's speedy presence. The poet's loss can no more be replaced than could that of a betrothed maiden, who has had her hopes dashed just at their highest by her lover's sudden death.

DEFINING-POINT: BEGINNING. VII.

As the foregoing poems indicate a resolution to rise to higher things, it is natural, when the resolution is formed, to recognize at the outset what is that lowest point from which the ascent is to be made. This point — the utter desolateness consequent on the sudden shock of bereavement — is well indicated by the feelings with which the former residence of the deceased is visited, as also by the surroundings of weather and scenery. The structure of the verse corresponds also with this blank desolation: notice especially, in stanza 3, the harsh sibilants in the third line, and the intentionally hard alliteration and utter want of rhythm in the last line.

The similar defining-point at the end, in poem cxix., will indicate how great is the ascent, and how well the poet accomplishes his purpose.

From this point to the first Christmas-tide (xxviii.–xxx.) is predominantly a period of inquiry. The first inquiry is prompted by the unquiet mind in its troubled consciousness of the present. This is followed by the arrival and burial of the dead, which event causes a degree of restfulness, and turns the survivor's thought to the past. Then, from the calmer view of the past a second inquiry is suggested. The answer to both these inquiries reveals clearly the supreme desire which gives meaning to In Memoriam, the gradual realization of which occasions all its achievements in thought and hopefulness.

THE UNQUIET PRESENT. VIII.–XVI.

VIII. Introduced by chorus-poem, which, confessing that sorrow has darkened every well-known pleasant spot, yet cherishes the song that once pleased the dead.

A. THE HEART WITH THE COMING SHIP.

1. Following the ship in spirit, with desire for a quiet voyage. IX.

2. Following the ship in spirit, with desire that its voyage may soon be done, and the body be at rest in his native soil. X.

B. THE HEART IN CALM.

A calm morning infuses to some degree its quiet into the bereaved mind. This calmness, however, is only a calm despair. XI.

1. First mood. The spirit follows the advancing ship, half doubtful whether the dead friend's arrival can bring rest. XII.

2. Second mood. Dreamy state, in which the bereaved one's woe seems half strange, and his fancies rise, being a little released from the tyranny of loss. XIII.

3. Third mood. The bereavement seems almost unreal, and fancy pictures the living friend as coming. XIV.

C. THE HEART IN STORM.

XV. A tempestuous night suddenly dispels this hollow calm, and produces a revulsion to unrest so wild that but for the merciful alleviating influence of fancy it would be unbearable.

INQUIRY.

XVI. This revulsion in feeling startles the mind to inquiry.

> "Can calm despair and wild unrest
> Be tenants of a single breast,
> Or sorrow such a changeling be?"

What does all this mean? Are these merely changing moods of an unchanged self? Has the shock only confused his thought but left his heart the same?

This first inquiry is a real step upward, and though unanswered is important as an act of inquiry, for it turns the bereaved one's mind to his own helpless state. Thought is beginning to take the place of stunned despair.

ARRIVAL AND BURIAL OF THE DEAD. XVII.–XX.

The ship that brings the dead friend is greeted with blessings, and consecrated to special good fortune in the future. xvii.

With the burial in the restful surroundings of the English landscape comes also a feeling of rest to the bereaved mind, which from this point sets itself to gather firmness from endurance and from hallowed memory. xviii.

The first result of this more restful feeling is ability to contemplate his sorrow, not with the bewildered feelings of one stunned by a sudden shock, but with the calmness of one who has gained control of mind and fancy. Two poems portray the result of such contemplation.

1. Grief that ebbs and flows. Like the Wye, in whose hearing the dead is laid; — as the incoming or outgoing tide makes the river silent or vocal, so xix.

there are moods of grief that forbid utterance, and others that permit it.

xx. 2. The love that chokes grief's utterance. The servants in a desolated house can speak their master's praises volubly; but the children, who love more, are silent. So with the lighter and heavier moods of grief.

THE HALLOWED PAST. XXI.–XXV.

xxi. Introduced by chorus-poem, in which the continued prompting to sing, in spite of the fact that the dead is laid to rest, is justified as a spontaneous utterance which it is better not to check.

xxii. 1. Review of the five years of friendship with Arthur Henry Hallam: how every season was crowned with the sweetness of friendly communion, and how in the fifth year the shadow Death invaded it and bore the friend out of sight.

xxiii. 2. How the past, as the survivor

views it before Death suddenly darkened his world, is brightened by a glory which in the present light or to a dispassionate view would seem almost too great to be real.

INQUIRY.

This vivid feeling of contrast between the past and the present suggests a second inquiry: — xxiv.

> "And was the day of my delight
> As pure and perfect as I say?"

How is it that that hallowed past is invested with such a glory? Can it be too fair a vision, appearing so great because of the intervening haze of grief, or so perfect because the distant view changes it from nebula to orbic form?

The answer to this inquiry is also by implication an answer to the inquiry of poem xvi. The secret of the past glory, as also the secret of the present confusedness, is LOVE, which xxv.

hallowed all intercourse with Arthur, and made every burden a joy. For between friend and friend burdens were halved by love. "But one Thing is most Admirable," says Bacon, "which is, that this Communicating of a Mans Selfe to his Frend, works two contrarie Effects; For it redoubleth Ioyes, and cutteth Griefes in Halfes. For there is no Man, that imparteth his Ioyes to his Frend, but he ioyeth the more; And no Man, that imparteth his Griefes to his Frend, but hee grieueth the lesse."

XXVI. The love that hallowed the past still lives, its purity and power in no way diminished by bereavement and separation. It remains a blessed influence on the survivor, in all the dreary present; may it therefore continue unimpaired in all the future. This is the supreme desire of In Memoriam, on which its coming achievements of faith are built: —

> "I long to prove
> No lapse of moons can canker Love,
> Whatever fickle tongues may say."

Such love is indeed the life of life; and if I must expect *it* to pass with time, let rather death and oblivion cover me at once.

To cherish and express such a desire is of itself a profound satisfaction only less than fulfillment. The memory of such a love, and its continued life in loss, is far better than any state wherein any trait of love — its passion, or its purity, or its fidelity — is absent, even though the want of it brings rest. Such rest is "want-begotten:" it betokens something less than true manhood. xxvii.

> "I hold it true, whate'er befall;
> I feel it, when I sorrow most;
> 'T is better to have loved and lost
> Than never to have loved at all."

This and the preceding poem mark the first fulfillment of the desire expressed in the opening poem.

Here the Introductory Stage ends; and two things, involved in these last two poems, may be regarded as its

characteristic achievement, preparatory to the First Cycle: first, the desire and resolution to cherish the integrity of love in all time to come; and, secondly, the thought that such love is an essential endowment of the holiest manhood, to be valued and cherished though its object be forever removed.

First Cycle.

XXVIII.–LXXVII.

> Sweet soul, do with me as thou wilt;
> I lull a fancy trouble-tost
> With 'Love 's too precious to be lost,
> A little grain shall not be spilt.'"
> *In Memoriam*, lxv. 1.

First Cycle. Thus far In Memoriam has been the monody of one bereaved, who by inquiry and answer has interpreted his individual love and sorrow. But the thought in which the Introductory Stage culminated — that love shall be cherished though its object be removed, because in the continued life

of love our truest manhood lives — is the last step of preparation for another thought, which is here first introduced, namely, that he whom death removed still lives, and his love in the unseen world is as undying as the love left desolate here. This thought of the friend's immortality is not, as the preceding, a simple result of observation or experience; it is a revealed truth, to be accepted by faith. It is introduced by the suggestiveness attaching to Christmas-tide, the commemoration of His birth who "brought life and immortality to light;" and the fact that in its adoption the poet leaves the realm of positive knowledge and enters that of faith is so important in the development of the poem that some special discussion must be devoted to its justification. See succeeding, poems xxxi. to xxxvi.

From this point, therefore, the two friends are before us: the one in immortality, out of sight, and revealing

no trace of his new existence; the other believing in the removed one's continued life, and interpreting it so far as he may by his own love.

What the poet has recognized in himself he now comes by faith to see in his friend. So, because the past companionship has wrought such undying influence in his own life, he rises by degrees to believe that a similar influence may be supplied by memory to the friend in another world; and thus there exists between the two souls the communication of an undying effect, — the memory and influence, common to both, of a past love. Because the love portrayed in this cycle has its starting-point in a past companionship, and is recalled and reënforced by memory, we may name this First Cycle the Cycle of the Past.

CHRISTMAS-TIDE. XXVIII.-XXX.

The coming of the Christmas-tide which introduces this First Cycle re-

veals two conflicting emotions. The intent of the occasion is gladness on account of the august birth which Christmas celebrates. The reality of this occasion is sorrow because he whose companionship was the joy of this and every occasion is removed by death. The three poems which describe this Christmas-tide show successive stages in the reluctant yielding of sorrow to joy, until at last Christmas hope is admitted, and becomes henceforth an acknowledged influence.

In three mental moods this Christmas-tide is regarded: as the poet looks forward to it, with sorrow and dread; as he meets it present, and is doubtful how to observe it so as not to profane either it or his sorrow; and as in calmer mood he looks back upon it, and recalls how his conflict ended in peace.

1. Christmas anticipated. The Christmas bells, proclaiming joy, fall xxviii.

discordantly upon the poet's sorrow; but they bring also, in the youthful memories they awaken, a touch of joy.

xxix. 2. Christmas present. The wonted Christmas merriments call for observance now as at other times; grief finds them scarcely congenial, but yields at last for form's sake.

xxx. 3. Christmas past. In a retrospect is related how conflicting emotions strove with each other in a variety of alternating moods; until finally calm ensued in the thought that the dead are immortal, and that, though separated from us, their love is unchanged.

Thus is introduced the idea which is to grow and occasion all the coming achievements of thought and faith, — namely, that love does not die, either in this world or in another. The conflict in which this idea was accepted has been a severe one, because it was not merely a conflict of emotions, but

that struggle in which the poet consciously left the realm of positive knowledge and entered the realm of faith. Henceforth he is to walk in "the light that shone when Hope was born." Such an important step as the acceptance of immortality, as a revealed truth which can never be proved but must be believed, needs a more extended introduction than the mere account of its beginning. If faith is to be the reigning spirit, it is desirable first of all to know its use and its grounds. The succeeding six poems therefore justify and explain the poet's procedure, while they also introduce the course of thought characteristic of the cycle.

These six introductory poems are two groups of three; of which groups the first, in its order and underlying idea, is more especially the suggester of the present cycle's thought.

ETERNAL THINGS AND THE APPREHENSION OF THEM. XXXI.–XXXVI.

A. KNOWLEDGE AND FAITH.

Three poems, "of the most solemn and hymn-like pieces in In Memoriam," suggested by the history of Lazarus' return from the dead and our Lord's intercourse with the family at Bethany (John xi., xii.), depict our ideal relation to eternal things.

xxxi. 1. Regarding the unknowable mystery beyond death. Lazarus, who could speak of the other world from knowledge, reveals nothing. To us here in this world the things beyond the veil are not to be apprehended by knowledge.

xxxii. 2. Regarding the proper attitude of the living toward eternal things. Mary, with her simple, satisfied, unquestioning faith, illustrates this. In her consciousness that all is well, and that she is in the presence of the Life indeed, she has such fullness of present

satisfaction that curiosity about unseen things finds no place. "Of immortality," says Emerson, "the soul, when well employed, is incurious. It is so well, that it is sure it will be well. It asks no questions of the Supreme Power."

3. Regarding the relation of one who knows to one who believes. Lazarus and Mary illustrate two phases of Christian life: those whose ripened reason and spiritual insight make their view of unseen things approach the character of knowledge; and those whose faith, without knowledge, supports itself by forms. Each life has a blessedness of its own; and "faith through form," which produces practical good deeds, is not to be despised even by the most advanced in spiritual things. A world of sin makes such tangible aids to faith the desirable support of all. xxxiii.

The use of faith is thus portrayed; a second group of three poems now describes its grounds.

B. REASON AND REVELATION.

No cold logical process is instituted to prove the truth of immortality; appeal is made rather to the finer intuitions which make us dare to enjoy life and the world.

xxxiv. 1. Life itself should teach immortality; for the unspoken consciousness of unending existence is just what gives life and the world whatever beauty and worth they have.

xxxv. 2. Death seems by its appearance to teach the opposite; and yet all the higher worth of love, all that makes it nobler than a satyr's mood, requires for its interpretation and integrity that this appearance of mortality be disregarded. "Love cannot tolerate the thought of its own end. 'It announces itself as an eternal thing.' The spontaneous forms it assumes in language put it outside all limitations of time. It takes us over into the field of absolute existence, and says: Here is na-

tive ground ; I cannot die ; if I perish I am no longer love, but misery. Love has but one symbol in language — forever ; its logic is, there is no death." [1]

3. What our holiest intuitions require finds its fitting expression in the revealed Word of God ; especially in the Word made flesh, who appeals to all, and expresses an inner idea which is too deep-seated for men unaided to utter, and yet which every one, even the most unlettered, may read. xxxvi.

These introductory groups are closed by a chorus-poem, in which the song is justified against reproach, as being the spontaneous expression of joy in revealed truth. xxxvii

SPRINGTIDE. XXXVIII., XXXIX.

The cheer attending the thought of immortality and the hopeful outlook of

[1] Quoted from Munger: *The Freedom of Faith*, p. 243.

a new faith toward the future is well typified by the season when nature awakes from winter into warmth and bloom. The spirit with which this Springtide is met, which we may regard as the general spirit of the cycle, has already been manifested in the Christmas-tide. In each case we notice that the cheer comes from without, and must make its way as it were by struggle into a reluctant mood. So throughout the cycle: the bereaved heart yields but slowly to the hope and promise of its chosen idea.

xxxviii. 1. The season is joyless, just as all the world is shadowed, but some solace lives in the song. This poem repeats mostly the sentiment of poem viii.; only here we notice an advance, in the thought that the dead, whom the song is to please, is near and cognizant of it.

xxxix. 2. Yet this springtide, though joyless, affords a landmark of the poet's progress toward vigor and peace of

mind, in the fact that even the changeless yew-tree (compare poem ii.) feels the season's cheer; and Sorrow (compare poem iii.), though prophesying gloom again, acknowledges the present touch of hopefulness. This is one of the poems that have been inserted in In Memoriam since the original edition; and as adding clearness to the indication of the spirit that reigns in this stage of the thought we see that it has an important office. See the note on this poem, page 85.

Succeeding this Springtide, and apparently compelled by the reigning mood evinced therein, a series of questions and doubts are now raised, whose answer is the characteristic achievement of the cycle. These questions fall into three groups, whose order and general subject have been anticipated in the introductory poems

xxxi. to xxxiii.: namely, the heavenly life beyond death; the earthly life this side of death; and the relations of the two to each other.

The answers to the questions of the first group are drawn from the poet's interpretation of love; the questions of the second group are answered by efforts of faith; and in the third group love and faith reach their highest expression.

FIRST GROUP.

QUESTIONINGS CONCERNING THE LIFE BEYOND THE GRAVE. XL.–XLVIII.

Love's Answer.

Four topics are discussed, — two pairs of topics; and the questions in each pair suggest themselves as alternative to each other. They are the questions that naturally arise as we consider the life of that other world, in its relation to the future and in its relation to the past.

FIRST TOPIC: PROGRESS IN ANOTHER WORLD.

1. Illustrated in the life of a bride, who leaves her parental home and becomes the centre of a new family circle, and so an agent in the world's progress. Such progress, only nobler, is in heaven. But the difference causes pain: the bride may return from time to time, but Arthur is gone forever. XL.

2. The thought of Arthur's continued progress, with even his ethereal energies greatened, in a strange and august state of being, rouses the fear that he will outstrip the earthly survivor, and so be always beyond reach. XLI.

3. This fear allayed by the thought of love. Here on earth he was always far ahead, yet always helpful: so there, where progress is certainly progress in love, he will all the more surely devote himself to the late-coming friend as guide and teacher. XLII.

SECOND TOPIC: ALTERNATIVE, WHETHER, INSTEAD OF BEING CONSCIOUS, AND PROGRESSING TO EVER HIGHER ENERGIES, THE IMMORTAL SOUL MAY SLEEP UNTIL THE MORNING OF THE RESURRECTION.

XLIII. The answer neither affirms nor denies; it is love's answer, making the most of the alternative. If death is really sleep, there will be a waking; so all souls repose together, like folded flowers, and love loses nothing by it.

THIRD TOPIC: MEMORY IN ANOTHER WORLD.

XLIV. 1. Considerations that make against memory in another world. Our forgetfulness of infancy and preëxistence (if preëxistence be a fact), which is only emphasized by seeming flashes of a preëxistent consciousness, suggests a similar relation of the heavenly state to the earthly. If such be the

fact, love will make the most of it, and beseeches the immortal friend to use the superior wisdom of celestial beings, and resolve any dreamy idea of earth that may rise.

2. Considerations that make for memory in another world. The grand result of this earthly life, as it advances from infancy to maturity, is the development of self-conscious personality, and with it the possibility of memory. Unless we suppose all this life's highest achievement is lost, this self-conscious personality and memory continue in heaven. XLV.

3. The nature of memory in another world. The gradual dimming of memory here is a necessity in the formation of character; but there, where character is perfected, memory takes in the whole life perfectly and at once. The lifetime which Arthur remembers may perhaps show those five years of friendship as its richest period, lending radiance to all the rest. XLVI.

FOURTH TOPIC: ALTERNATIVE, WHETHER, INSTEAD OF REMEMBERING, THE IMMORTAL SOUL MAY LOSE THE WHOLE PERSONAL CONSCIOUSNESS AND SEPARATE MIND NECESSARY TO MEMORY, AND BE AT LAST ABSORBED INTO THE GENERAL SOUL.

XLVII. Love protests against the idea of such vague and undefined existence as fatal to her integrity. Yet though it were so, Love will make the most of the alternative, and put to the best use the last moment before dissolution.

XLVIII. This group is concluded by a chorus-poem, which avers that the office of the song is not to give logically conclusive answers, but Love's answer, making doubts yield her service.

From the consideration of the immortal life that has reached its goal

the poet now turns his thought, in a second group of topics, to the human life striving here on earth toward its goal, or at least, whether it strive or not, shaping itself an eternal destiny. This group, as it has to do not with the life made perfect in heaven, but with the imperfect and sinful life of earth, is more charged with feeling than the other; and as the character of its subject causes more doubt, the questions are answered by strong efforts of faith rather than by simple interpretations of love.

SECOND GROUP.

QUESTIONINGS AND DOUBTS CONCERNING HUMAN LIFE HERE ON EARTH: ITS CHARACTER AND DESTINY. XLIX.–LIX.

Faith's Answer.

Introduced by a chorus-poem, which, reminding us that in spite of all hope- XLIX.

ful answers the sorrow remains at the deep bases of life, strikes the key-note of the coming discussion.

As in the foregoing group, four topics are discussed. Their correlation is as follows. The four topics are two pairs. The first pair refers to the devout human life, the second to the undevout. The first member of each pair refers more especially to the course of life, the second to the goal.

FIRST TOPIC : OUR DEVOUT HUMAN LIFE, AS GOD AND THE IMMORTALS SEE IT.

L. 1. Suggested by the wish that the immortal friend were near, in all spiritual needs of life, so that the consciousness of his nearness might be a solace.

LI. 2. But if the dead are near they can see all our unworthiness. To which thought Faith answers that they see as God sees, and make gracious allowance.

SECOND TOPIC: OUR PURSUIT OF A HIGH IDEAL, AND OUR DESTINY AS COMPARED WITH IT.

The poet's ideal — to answer Arthur's love worthily — seems unattainable. But Faith replies that the spirit of true love is not offended at human frailty, but takes the faithful working toward the ideal as the real worth in a world of sin. LII.

THIRD TOPIC: OUTLIVED SIN AS A STRENGTHENER OF CHARACTER.

Many a one seems stronger and richer in character by reason of earlier waywardness outlived. But while this may be a fact, we are not to sin for the sake of outliving it to greater strength, but to hold fast the good. LIII.

FOURTH TOPIC: WHETHER EVERY IMPERFECT LIFE SHALL AT LAST REACH ITS GOAL.

1. Sin proceeds in so many cases LIV.

from causes beyond the sinner's control; shall, then, inevitable sins and evils make any life eternally vain? In answer, Faith, unable to explain, can only assert her trust that every life shall at some far distant time reach the goal it was made for.

LV. 2. The wish that no life may fail is godlike; but Nature seems to give the lie to this wish, and to be at strife with divine Love. To which Faith, more agitated, cannot reply, but flees to that Love who is Lord of all, and trusts to a hope larger than Nature.

LVI. 3. But Nature suggests yet more perplexing thoughts, for, perfectly indifferent to all, she seems to recognize no sacredness in life. To which Faith answers that if life is nothing higher than Nature teaches, then man, her highest work, is a splendid failure. Unable to rest in such a conclusion, and yet unable to explain, Faith can only refer the question to the world behind the veil.

It is worthy of notice that in an earlier work this same question of man's destiny has presented itself to the poet, and in the same manner has been left unanswered. At the close of "The Vision of Sin," where discussion has been made concerning sin's ravages, whether avenged by sense, or also disintegrating the spirit, the lines occur: —

> "At last I heard a voice upon the slope
> Cry to the summit, 'Is there any hope?'
> To which an answer peal'd from that high land,
> But in a tongue no man could understand;
> And on the glimmering limit far withdrawn
> God made Himself an awful rose of dawn."

In the poem under discussion, however, the thought is greatly ripened under the agency of Faith. From all deepest doubts suggested by Nature she rises, and flees from Nature to God, in whose hands she tremblingly leaves the answer.

The agitated feeling which has accompanied the questions of this group

here reaches its culmination, and the next three poems break off the course of thought abruptly, and give way to the emotion with which the foregoing struggle has overcharged the poet's soul. Yet these three chorus-poems effect an important transition, being indeed the turning-point of the poem; for in them the poet escapes from the evil dreams of Nature to faith in a Holy One, higher than Nature.

LVII. 1. "Peace; come away." Agitated by the feeling that his work will fail, the poet turns to bid farewell; and yet his adieus refuse to be final. Compare cxxiii. 3.

LVIII. 2. "Abide a little longer here." Neither the thought nor the song can rest in such a cheerless, hopeless end; to cease at this stage would be fruitless labor.

LIX. 3. "O Sorrow, wilt thou live with me." At the beginning, in poem iii., Sorrow could see in Nature only the reflection of herself; and the hopeless-

ness she suggested was acknowledged to be from a "lying lip." In poem xxxix., where springtide is nature's illustration of new life, Sorrow must acknowledge the present cheer; but inasmuch as she prophesies gloom again her lip is yet a "lying" one; she cannot be trusted. But now that Sorrow has fled from Nature to God, and in spite of Nature's evil dreams can leave the problem of human destiny to Him, she may be taken and cherished as a trustworthy guide. She is yet to be the reigning element in the song, but she is to lead to hope. This is one of the poems added since the original edition, and together with poems iii. and xxxix. forms a beautifully wrought picture within the greater thought of the poem. See note on this poem, page 84.

Two groups of questions have been given: the first, concerning the heavenly life, answered by successive in-

terpretations of love; the second, concerning the character and destiny of the earthly, answered by efforts of faith. The third group of topics now succeeds, and in the discussion of them both love and faith reach their highest expression.

THIRD GROUP.

QUESTIONINGS AND FEARS CONCERNING THE POSSIBLE RELATION OF THE HEAVENLY LIFE TO THE EARTHLY. LX.–LXV.

Love and Faith's Noblest Expression.

Two souls are before us, who have loved each other. The love of the earthly soul is yet undiminished; how fares it with the heavenly?

A single alternative will express the possible relation of the immortal soul to past companionship: he may wish to forget his past love, or he may remember it with pleasure. Three poems give expression to each member of this alternative; and in each

group of three, the first poem approaches the thought from its earthly side, the second from its heavenly, and the third draws the conclusion.

FIRST MEMBER: SUGGESTION OF THE BAD ALTERNATIVE. IN HIS HIGHER STATE THE IMMORTAL MAY WISH TO FORGET HIS EARTHLY LOVE.

LX. 1. The earthly survivor is as a simple girl who loves one far above her in rank, — one whose larger life she can follow, not in understanding, but only in love.

LXI. 2. The immortal one may look back from his august companionships, and be grieved at the dwarfed life and love that here on earth is longing for his regard; and yet this love is as true as that of the greatest.

LXII. 3. Love's conclusion. If this simple earthly affection shames its object, Love consents in full self-abnegation to sacrifice her claim to regard. How truly this sacrifice is the noblest ex-

pression of love we see when we reflect that this is the surrender of that highest blessing which the poem has all along sought.

SECOND MEMBER: SUGGESTION OF THE GOOD ALTERNATIVE. IN HIS HIGHER STATE THE IMMORTAL MAY REMEMBER HIS EARTHLY LOVE WITH PLEASURE.

LXIII. 1. The earthly survivor can love lower beings, and yet love heaven none the less. It is therefore not necessarily the case that greater loves in heaven preclude the simpler loves of earth.

LXIV. 2. The immortal one may be as one who has risen from a humble lot to the highest distinction in the state, who remembers his former home and friends with special fondness.

LXV. 3. Faith's conclusion. Love is too precious to be lost; it works its effect yonder as here, and the two friends though separated partake of the same

hallowed remembrance. This thought may be regarded as the culminating achievement of faith in this cycle.

At the end of this third group a series of poems now portrays the calmer and more healthful mood reached by the poet in his consideration of eternal things. These poems contrast strikingly with the first portrayal of unquiet grief, in poems ii.–iv.

1. In the first mood of grief, poem ii., the mind was like the changeless yew-tree, a perpetual guardian of the dead. Now the bereaved has become spontaneously cheerful with all, and takes interest in affairs other than his own. Yet this cheerfulness is after all like that of the blind man, who has a dark world of his own, where he lives apart from others. LXVI.

2. In the first mood of grief, poem iii., the thought of the dead was always a disquieting influence, depriving all LXVII.

nature of attractiveness. Now the bereaved can think with complacency even of the grave and the memorials of the departed life.

3. In the first mood of grief, poem iv., clouds of nameless sorrow darkened the bereaved one's dreams. Now the returned calmness makes his dreams natural and serene again. The object of his consciousness, no longer a tyrannical disturbance in all his waking thoughts, begins to enter his dreams restfully and spontaneously. Four poems trace how these dreams lose their sorrow.

LXVIII. *a.* The dead is dreamed of as living but with a nameless trouble in his face, making him not just the man he was; which trouble is no doubt transferred from the sleeper's unquiet brain.

LXIX. *b.* In a troubled dream, in which the dreamer wanders forth through a dreary land where nature gives no more hope of spring, and crowns himself with thorns, an angel meets him

with comforting words and touches the crown into leaf.

c. The dreamer tries in vain, in the midst of grotesque shapes, to see Arthur's features aright; until at last the vision comes in some way beyond his will. LXX.

d. Finally, a sweet experience of the past comes to live naturally in the dreams of the present; and the dreamer's pleasure in the past is genuine and complete, with the single exception of a vague "blindfold sense of wrong," which he would gladly have cleared away. LXXI.

FIRST ANNIVERSARY OF THE DEATH. LXXII.

This day, with its revival of a bitter memory, breaks in like a discord on the poet's growing peace of mind, bringing back vividly that dread hour, LXXII.

> "When the dark hand struck down thro' time,
> And cancell'd nature's best,"

and seeming at first thought to check

and disturb all that faith has achieved. We have noticed however, in the last poem, that the poet's pleasure in the memory of the past failed in one point of completeness: there remains a "blindfold sense of wrong." What that wrong is the present anniversary suggests; and being suggested it is met and disposed of satisfactorily.

There is suggested here, naturally, the name and fame that would have been Arthur's had the day not been darkened by his death. The loss of that fame to himself and to the world is the "wrong" which still disturbs the poet's sense of justice in his removal. Some thoughts regarding the fame thus lost, with their comforting offset, are here introduced.

In accordance with the general procedure of the present cycle, the thought of fame is first considered with regard to the dead, and then with regard to the living.

A. THE FAME WHICH THE DEAD LOST HERE AND GAINS YONDER.

1. By reason of his untimely death the friend and the world lost his fame; but still his immortal soul contains the same powers, glorified rather than impaired. LXXIII.

2. His evident kindred with the great ones of history suggests more than can well be said. LXXIV.

3. Though the greatness of the dead missed proper recognition here, it is acknowledged and reaches its true glory yonder. LXXV.

B. THE MORE THAN FAME THAT IS YET THE SOLACE OF THE LIVING.

1. The poet transports himself in fancy to an ideal point whence he may see human fame as Heaven sees it, and compares his own songs, so soon to die, with that which really deserves fame. By the side of what Heaven accounts great how insignificant appear our petty standards of merit. LXXVI.

LXXVII. 2. These songs will die; nor do they count themselves lasting. But their use in the present is their sufficient justification. To sing of his sorrow and his love is sweeter to the poet than fame,—is its own reward.

With this poem the chorus-poems cease. Having come to find its reward in itself, the song is so much more than the mere subserver of a "use" that no more mention of its practical office is needed; and indeed with the yielding of sorrow to calmness its office is no more mechanical, as at first, but the unbidden utterance of spiritual achievements. See note on the chorus-poems, page 71.

Thus is met and vanquished that last hindrance to the poet's complacency in his memories of the past, and he is ready to enter a new era of thought.

Second Cycle.

LXXVIII. — CIII.

"Were it conceivable that the soul in one state should co-exist with the soul in another, how impetuous would be that desire of reunion, which even the awful laws of time cannot entirely forbid! . . . In her anxiety to break down all obstacles, and to amalgamate two portions of her divided substance, she will hasten to blend emotions and desires with those apparent in the kindred spirit."— A. H. HALLAM'S *Remains*.

Second Cycle.

In the preceding cycle the poet has reached calmness in the thought of that holy love which is not impaired by separation, but continues, as in this world, so in the unseen world, a hallowed memory, rich in sweet influence. Such a blessing has been drawn by faith from the contemplation of the past.

There follows now the Cycle of the Present; which I so denominate because the thought has to do with the present aspect of the poet's love for the dead, and of the immortal one's relation to him. This thought

of the present develops itself in two directions. On the one hand, the poet betrays a longing for some bond between him and the immortal more distinctively present than the bond of a common memory, — a longing, in fact, for some real present communion in spirit, in which he may know that the friend is near. Toward this consummation the thought advances, not without a certain cautious tone, as if the poet were conscious that in cherishing such a venturous desire he is treading upon precarious ground. On the other hand, true communion in spirit with the immortal certainly demands nothing short of compliance with his example and advice were he living; and the poet knows he would have cherished living sympathy and friendship with the world around him. Besides, opening of the heart toward the unseen world is possible only by opening the heart correspondingly toward this world. So the poet advances to-

ward his desire of communion there by choosing a new friendship here.

CHRISTMAS-TIDE. LXXVIII.

LXXVIII. The Christmas which introduces this Second Cycle is an occasion characterized by calmness. The lapse of time has brought a change in the spirit of its observance, in this respect, that the merriments and pleasures peculiar to Christmas are accepted and enjoyed no longer under querulous protest but for their own sake. At the same time, "the quiet sense of something lost" is a reminder that the occasion is not what it was before bereavement.

As the thought distinctive of the First Cycle was prefaced by a group of poems that suggested it first in outline, so in this cycle, in the four poems succeeding. What the thought of this cycle is has already been intimated. It is in its deepest a reverent consid-

eration of the question, what may be held as to present spiritual intercourse with the immortal dead, and what are the prerequisites on the part of the living. Such a question must be approached cautiously, beset as it has been with grotesque abuses. The answer may or may not be satisfactory; but it must hold as far as it goes. Nor is the inquiry such as will appeal kindly to all minds, being in no small degree mystical; it must, therefore, leave a residuum of practical truth such as no mind can well take exception to. Such a consciousness as this seems to betray itself here, as between the lines; and any incursions made into the mysteries of the unseen keep up direct communication with the practical.

The idea takes its starting-point in the thought of the divided nature of which the poet is conscious and the complement of which he feels perpetually the need. Corresponding to the

later expanded thought, the outline divides itself into the two related thoughts which together form the characteristic idea of the cycle.

THE DIVIDED NATURE AND ITS COMPLEMENT. LXXIX.–LXXXII.

A. THE DIVIDED NATURE IS TO SEEK PEACE IN ITS PRESENT STATE.

LXXIX. 1. The poet's passionate assertion in the midst of his sorrow (ix. 5), that Arthur was more than a brother to him, was no mere hasty ejaculation, nor any reflection on his fraternal relations, but a fact which he can reassert with all calmness. Arthur was more than a brother by the very fact of being unlike, and so from his difference supplying his companion's lack.

LXXX. 2. But if he supplied my lack, then his example, so far as I may interpret it, should still live in me; and it shall. If places were changed and he the mourner, I know that he would turn his sorrow into gain, by being stayed

in peace with God and man. So let me do, and thus honor his influence.

B. THE DIVIDED NATURE'S REAL COMPLEMENT, WHICH NO NEW RELATION CAN REPLACE, REMAINS AS NEEDFUL AS EVER.

The peace with God and man, which the dead would have exemplified, is only partly a compensation. What is really desired is the friend's actual nearness, and the consciousness of it.

LXXXI. 1. The desire hinted and its fulfillment prepared for. If the survivor's love was immature at the time of Arthur's death, and so capable of more, it was yet ripened by bereavement; and so the two may yet love equally and satisfactorily.

LXXXII. 2. The desire plainly expressed. It is communion, actual and present, that is after all missed and wanted. No certitude of Arthur's blessedness can make that want as if it were not.

NEW YEAR. LXXXIII.

LXXXIII. As in the preceding cycle Springtide added to the thought of immortality the suggestiveness of a new awaking season, so in this broader field of thought New Year heralds a new round of seasons. The spirit of the thought too has changed, — has become more wholesome and free. Frozen in the past sorrow as the mind was in the preceding cycle, the springtide must thrust its cheer from without on a reluctant mood; but here the New Year illustrates the greater health of spirit, in that now the mood answers to the promise of the season, and goes forth congenially to meet it. The same spirit has also been illustrated at Christmas-tide, in the pleasure taken in its observances for their own sake.

The course of thought distinctive of the Cycle of the Present, already sug-

gested in outline, now follows. Its twofold aspect, as involved in its ground idea that it is only the opening of the heart toward earthly relationships that makes it open also toward heaven, suggests a double series of topics, in the first part of which the earthly blessing is secured, and in the second the heavenly.

FIRST GROUP.

THE BEREAVED FINDS PEACE WITH ALL.

LXXXIV.–LXXXIX.

In the introductory poems, lxxix., lxxx., the poet has recognized the want in his nature left by bereavement, and has committed himself to the course that Arthur would have taken had he lived. The succeeding poems now carry this idea out into practice.

The poems of this group subdivide themselves into two groups, in the first of which the bereaved commits himself to his idea, and in the second finds peace therein.

A. THE BEREAVED COMMITS HIMSELF TO A NEW FRIENDSHIP.

1. The poet contemplates what their friendship would have become had Arthur lived and become his brother, as was intended. The two are viewed as walking down to old age together in congenial pursuits, and at the end as departing from earth together and being received in heaven as one soul. The contemplation comes near waking the old sadness again, as it makes so painfully apparent the poet's perpetual want, of present requited friendship. LXXXIV.

2. At the solicitation of one who, as would appear from a comparison of stanza 2 with Epilogue, stanza 1, is destined to sustain the same relation to the poet that Arthur would have held, and by that fact becomes a candidate for Arthur's place in the poet's affection, the poet reviews the course of his love and bereavement and quest of reunion, especially, as it would seem, to answer the question, LXXXV.

"Whether love for him have drain'd
My capabilities of love."

He recounts how when his sorrow fell he was kept from being unmanned by taking Arthur's life as an influence in all daily action, and how also his study of spiritual problems has been of practical good in diffusing the shock of grief; until, now that the friendship of which he is the "divided half" has reached a permanence beyond fear of the ravages of time, he finds behind his grief a reserve of strength impelling and enabling him to seek what Arthur's pure spirit seems to bid, a friendship in the present, which in the healthful action of soul on soul may preserve his spiritual integrity. His heart therefore seeks the new friendship, which he protests may be as true, if not so fresh, as the other.

LXXXVI. 3. This conclusion is ratified by a song, in which the balmiest influences of Nature are called upon to enter his being and impart peace.

B. THE BEREAVED FINDS PEACE, EVEN IN THOSE SCENES AND ASSOCIATIONS WHICH MOST VIVIDLY RECALL HIS SORROW.

1. He revisits his old Cambridge halls, and finds the revived memory of student days and companionships productive not of sorrow, but in some degree of the old enthusiasm and interest. LXXXVII.

2. In the nightingale's song, which is popularly regarded as commingling joy and woe, and so also in his own, he cannot but find joy predominant, in spite of his prelude of woe. LXXXVIII

3. The past is lived over again, and all its congenial occupations with Arthur, in the scenes of the former summer retreat. How fully peace is restored is well indicated by comparing the appearance of Nature in this poem with such poems as viii., xxiii., xxxviii. LXXXIX.

SECOND GROUP.

IN HIS PEACE WITH ALL THE BEREAVED FINDS COMMUNION IN SPIRIT WITH THE DEAD. XC.–XCV.

In the introductory poems, lxxxi., lxxxii., the thought of this group is betrayed, as if reluctantly, between the lines, and then plainly intimated, but only negatively. The hint is now carried out to realization.

This group, like the foregoing, subdivides itself into two groups, in the first of which the poet defines his idea, and in the second realizes it.

A. THE BEREAVED DEFINES HIS THOUGHT AND COMMITS HIMSELF TO IT.

xc. 1. The greatest obstacle to such present communion in spirit with the dead is disposed of, — namely, the obstacle which a supposed change in the bereaved, caused by years of separation, would make, to destroy congeniality when the friends meet again.

The poet's desire exists unimpaired by any change of time or association. Notice how closely this poem corresponds in sentiment with its introductory poem, lxxxi.

2. The spirit of the departed is invoked to come crowned with the glory of the seasons: in spring, as he was in the time of earthly promise; in summer, as he is in his matured after form. XCI.

3. Yet this longing for communion with the dead is no crude desire to see him in vision. The fulfillment of such a desire could not but be both unsatisfactory and uncertain. XCII.

4. No visual shade may come, but the spirit himself, apprehended by spiritual perception, outside of and above the organism of sense. Surely such communion may be wished for. XCIII.

5. The preparation necessary to receive such a guest: purity of heart, soundness of intellect, holiness of affection, peace with all, — the whole XCIV.

inner nature free from discord and doubt. To such preparation the poet has already committed himself. See poem lxxx.

B. THE DESIRE OF THE BEREAVED IS ACTUALLY REALIZED.

xcv. In a perfectly calm summer evening the scene is such as to combine in one the foregoing thoughts.

1. The present new friendship is represented in the intercourse of the circle who have been together all the evening, and have at last separated for the night.

2. After the others are gone a hunger for the old companionship seizes the poet's heart. The letters of the dead, which he reads, bring the past vividly to mind, and he thinks over the thoughts which had once been so helpful to both; until all at once he seems to be caught up into living mystic communion with Arthur, and with him to experience unspeakable things.

At last, as the morning begins to rise, the trance vanishes.

The poet's desire, so cautiously expressed, has been realized in an hour of mysterious communion with the immortal friend. But the communion was only for a time; it "was cancell'd, stricken thro' with doubt." What remains as its permanent sequence, and wherein does the present attainment fail of completeness? The answer to such a question seems to be the object of the succeeding three poems.

1. The ministry of doubt. Apparently in allusion to the fact that the preceding trance was dissipated by doubt, the poet takes occasion to define the relation of doubt to faith, in words which have found a universal echo in the age. He has committed himself to belief in eternal things, and will follow out such faith to its greatest results. But faith, which must acknowledge that eternal things "never

XCVI.

can be proved," must thereby admit the possibility of doubt. On the other hand, the reverent conquest of doubt may minister a stronger faith than could well exist had there been no doubt; whereas knowledge, be it ever so clear, does not work practical good character, as does faith.

It is generally supposed that this poem narrates the spiritual experience of Arthur Hallam himself. While this cannot well be taken for granted, it may be interesting to give such data as are obtainable, and leave the question, which is not an important one, to the reader's judgment. The passage where Tennyson recognizes in Arthur

> "The faith, the vigor, bold to dwell
> On doubts that drive the coward back,"

and the one where he describes Arthur's as a character of

> "Seraphic intellect and force
> To seize and throw the doubts of man,"

would seem to indicate much more

calmness of assured strength than the poem before us; but at the same time this calmness may have been reached through severe struggle. Would not this passage, from Arthur Hallam's "Remains" indicate such spiritual conflict?

> "I do but mock me with these questionings.
> Dark, dark, yea, 'irrecoverably dark,'
> Is the soul's eye: yet how it strives and battles
> Thorough th' impenetrable gloom to fix
> That master light, the secret truth of things,
> Which is the body of the infinite God!"

One of Arthur's early friends also writes: "Perhaps I ought to mention that when I first knew him he was subject to occasional fits of mental depression, which gradually grew fewer and fainter, and had at length, I thought, disappeared, or merged in a peaceful Christian faith. I have witnessed the same in other ardent and adventurous minds, and have always looked upon them as the symptom, indeed, of an imperfect moral state, but one to which the finest spirits,

during the process of their purification, are most subject."

xcvii. 2. Love's communion good though personal intercourse fails. Illustrated by the case of a wife who has loved truly once and been loved; and though her lord is now absorbed in things apart, she is certain that his love, as truly as her own, exists yet undiminished.

xcviii. 3. Vienna unvisited. The fatal significance of that city, as the place where Arthur died, is brought vividly before the poet's mind, and the thought of it seems to be a sadly disturbing influence in his new communion.

SECOND ANNIVERSARY OF THE DEATH. XCIX.

xcix. This day breaks in, as before (lxxii.), with the renewal of sorrow in the memory of an irreparable loss. It comes not, as did the other, in storm, but in the peaceful weather and associations of early autumn, reminding of

"Meadows breathing of the past,
And woodlands holy to the dead."

It may be noted that here the associations are associations of place, whereas in the former anniversary they were associations of time; and this corresponds with the poet's general minute attention to congruities of surrounding; as we see in the poems immediately succeeding, which describe the emotions associated with a change of residence, and in the coming Christmas-tide, which notes the influences due to "change of place, like growth in time." Both time and place are to have due influence recognized in the poem. In the present anniversary we see also this advance on the feelings that characterized the former: the sorrow there renewed was centred in self, while this sorrow is touched with sympathy for all who have similar sad memories.

As the former anniversary gave oc-

casion to dispose of the last regret regarding Arthur's untimely death, so this gives similar occasion to dispose of the last obstacle to the full peace of the present. This obstacle is indicated in the preceding poem. It is the unrest caused by those things which awaken most vividly his loss, illustrated by the poet's aversion to Vienna. His peace cannot be called complete so long as a single spot on the earth is capable of impairing it. The succeeding four poems dispose of this obstacle and prepare the mind for the next cycle.

The poet is about to leave his native Lincolnshire, where every spot suggests some memory of his friend, and with double vividness now that he is on the eve of leaving. These memories, which almost cause his sorrow to begin anew, must be met and resolved before the growing peace of mind is complete.

A. FAREWELL TO OLD SCENES.

1. The old place, as the poet is about to leave it, awakens memories of the days when Arthur enjoyed its associations; and the thought is as if he had died afresh, and sorrow must begin anew. C.

2. Thought of how these old associations of the place will lose their sacredness, and how new associations and other memories will gradually come to cluster around the same scenes. CI.

3. The pleasant thought of the poet's own childhood and the sad thought of his later bereavement, which rise alike from the contemplation of the old home, strive together like "two spirits of a diverse love," until they mingle at last into one picture, in which he seems to view both from afar; and thus his agitation passes into tender melancholy. CII.

B. CONTENT TO ENTER NEW SCENES.

CIII. A dream on the last night spent in the old home cheers the poet with hope of what is to be.

As in his dream he is summoned to leave the hall where he has dwelt with maidens who honored the dead with song "of what is wise and good and graceful," and passes with them down a widening river toward the great sea, the scenery becomes grander, and all grow in majesty of thought and spirit; and when at last Arthur himself is seen, greatened and glorified, all are grown ready to meet him, and all sail away together on the great deep.

This dream both satisfies the thought of the present cycle, by dispelling the last cloud of unrest, and stands as a hint of the world's great future, which the coming cycle is to portray.

Third Cycle.

CIV.–CXXXI.

"The love
Toward which all being solemnly doth move."
A. H. HALLAM.

Third Cycle.

To the Cycle of the Past and the Cycle of the Present is now added "the closing cycle rich in good," the Cycle of the Future. Besides its advance in time, we notice also, as in the preceding cycle, an advance in breadth; and the future of which this cycle sings, no longer confined to a single new friendship or a narrow circle, takes in the whole race of men, as the poet sees it raised and ennobled by the same love which has hitherto wrought him such good. He sees it as the "crowning race," greatened by all the achievements of the ages, and is content to have wrought in sorrow for their upbuilding; —

> "For all we thought and loved and did,
> And hoped, and suffer'd, is but seed
> Of what in them is flower and fruit."

The friend whom the poem commemorates is connected with this greater future by being taken as its type, as one appearing in advance of his time, from whose pure life men may gather wisdom and be helped thereby toward the ideal of manhood. See Epilogue, stanza 35. In accordance with this plan the course of poems distinctive of the cycle (cix.–cxiv.) is taken up with a portrayal of his qualities of mind and heart, as these already were in themselves, and as they were in promise.

CHRISTMAS-TIDE. CIV., CV.

CIV. 1. Christmas eve. The surroundings are strange, and in this unaccustomed place there is nothing to keep alive the memory of past joys or bereavements.

CV. 2. Christmas present. In the second

Christmas-tide the lapse of time had made Christmas observances pleasant for their own sake; now the "change of place, like growth of time," has wrought to cause the interest of the usual customs to die; as was indeed predicted at the first Christmas-tide. But in this dying of use and wont after they have been once revived there is no sign of retrogression in the thought; rather, the usual customs have lost their life because the *spirit* of Christmas hope has become so settled and significant that the ancient form can no more express its meaning. The cheer of this season not only eclipses the grief, but rejects all formal demonstrations of joy as unnecessary and meaningless.

Henceforth the thought advances into the greater future which it is ours to work for, and which the world shall see when men come to cherish and ex-

emplify such qualities as the deceased has already shown in type.

A striking characteristic of the coming cycle is that all significant seasons,— New Year, Springtide, —which have represented the spirit of preceding cycles, are reintroduced with fresh significance; as if everything were in some way suggestive of the greatness that is to be.

NEW YEAR. CVI.

CVI. This poem introduces the thought of the present cycle in brief, as in previous cycles has been done by groups of poems. In this song the poet's individual desires for the future are inseparably interwoven with his longings for the reign of new principles and new character, for the introduction of better customs, and the banishment of unrighteousness, until humanity shall reproduce in a regenerated society the greatness and character of Christ. The "Christ that is

to be," whose name forms the culmination of the song, is evidently viewed as the Christ-like humanity. It is the same ideal that was portrayed by a Christian apostle eighteen centuries before, in Ephesians iv. 13: "Till we all come in the unity of the faith, and of the knowledge of the Son of God, unto a perfect man, unto the measure of the stature of the fullness of Christ."

BIRTHDAY OF THE DECEASED (FEBRUARY 1). CVII.

In the first cycle Springtide brought the cheer of a new season; in the second New Year heralded a new round of seasons; and now this characterizing occasion of the third cycle suggests a new life, a noble life, which, having been lived once, may furnish the model for noble lives to come. The present anniversary illustrates, as has already been intimated in the Christmas-tide, how in this cycle the spirit of hope has overcome. In the

CVII.

first cycle the suggestiveness of the blooming season must make its way from without into a reluctant mood; in the second cycle the calmer mood and the promising season answer spontaneously to each other; but here in the closing cycle the hopeful mood has so overcome the influences of season and weather that even the bitter wintry day can have no disturbing effect on the confirmed cheer within, — the mind's peace is sufficient to itself, and not dependent.

> "Be cheerful-minded, talk and treat
> Of all things ev'n as he were by."

CVIII. The thought characteristic of this cycle now ensues, introduced by a poem in which the bereaved expresses his resolution to forsake individual sorrows and individual aims, and from his experience to reap in the broader world the fruit that comes from sorrow interpreted by love; and that no

longer in speculations on unseen mysteries, but "under human skies."

Looking toward that broader future, the thought shapes itself on what the birthday naturally suggests: the character of the deceased, its worth and promise. He is regarded as a type of the nobler race that is to be; and therefore from every line of his character some instructive example may be drawn.

Six poems portray at length the character of the deceased. These divide themselves into two groups, which represent respectively its aspect as regards the individual, and its aspect as regards the race.

FIRST GROUP.

WISDOM GATHERED FROM A REMINISCENCE OF WHAT THE DECEASED WAS IN HIS PERSONAL CHARACTER. CIX.–CXII.

"'T is held that sorrow makes us wise,
Whatever wisdom sleep with thee."

CIX. 1. His intellect and character, as showing a well-rounded manhood, generously endowed with strength and grace, — illustrating his own ideal, —

"How hard it were to find
A human bosom of such stubborn truth,
Yet tempered so with yielding courtesy."

It may be interesting, in connection with these poems describing Arthur Hallam's character, to give some parallel testimonies from his early friends, taken from the Memoir in A. H. Hallam's "Remains." His father, the editor of that volume, writes, "From the earliest years of this extraordinary young man, his premature abilities

were not more conspicuous than an almost faultless disposition, sustained by a more calm self-command than has often been witnessed in that season of life. The sweetness of temper that distinguished his childhood, became, with the advance of manhood, an habitual benevolence, and ultimately ripened into that exalted principle of love towards God and man, which animated and almost absorbed his soul during the latter period of his life. . . . He seemed to tread the earth as a spirit from some better world."

2. His influence on others, — to delight and inspire those who love the good, to strengthen the feeble and fearful, to shame all evil and untruth. cx.

This and the following are from his early friends and college mates. "He was fond of society; the society (at least) which he could command at Cambridge. He moved chiefly in a set of men of literary habits, remarkable for free and friendly intercourse,

whose characters, talents, and opinions, of every complexion, were brought into continual collision, all license of discussion permitted, and no offense taken. And he was looked up to by all as the life and grace of the party. . . . I look back upon those days with unmixed comfort; not a word ever passed between us that I need now wish unsaid."

CXI. 3. The genuineness and true nobility of his character. Gentler even than he seemed, in all noble manners, he illustrated well "the grand old name of gentleman."

"No man tempered wit and wisdom so gracefully; no man was so perfectly made to be admired for his excellent accomplishments; to be revered for his true heart and chivalrous principle; to be delighted in for the sweetness, and gayety, and graciousness of his life and conversation; to be loved for all his qualities."

CXII. 4. The reserve of power and char-

acter in his nature, which caused his friends ever to hope greater things of him.

"We have invariably agreed that it was of him above all his contemporaries that great and lofty expectations were to be formed." "It seems due to his memory that it should be known how far what he had done falls short of what a few years hence he would have done, — how far his vast and various powers yet were from having attained their full stature and mature proportions."

SECOND GROUP.

WISDOM GATHERED FROM THE CONSIDERATION OF WHAT THE DECEASED WAS AND WOULD HAVE BECOME, IN HIS ADAPTEDNESS TO ACT ON THE WORLD. CXIII., CXIV.

"T is held that sorrow makes us wise ;
Yet how much wisdom sleeps with thee
Which not alone had guided me,
But served the seasons that may rise."

CXIII. 1. His rare qualities of mind and heart would have made him an important influence on his age, equal to all emergencies.

"When much time has elapsed, and when most bereavements would be forgotten, he will still be remembered, and his place, I fear, will be felt to be still vacant, singularly as his mind was calculated by its native tendencies to work powerfully and for good in an age full of import to the nature and destinies of man."

2. He was a worthy exemplifier of that higher Wisdom which in this eager age Knowledge needs to keep her within proper bounds. CXIV.

The poet thus takes occasion to define his idea of wisdom as the supplement and regulator of knowledge, without which regulator the latter is a danger, and no blessing. This poem expands the idea expressed in the Prologue, stanza 7.

SPRINGTIDE. CXV., CXVI.

The last note of time in the poem. Standing immediately after those poems in which is defined, in terms of Arthur's character, the greatness which the world needs, it adds to them the suggestiveness of the budding year. The special object of this Springtide seems to be to indicate the permanent mood in which the foregoing thought has left the poet; and thus it corresponds to the groups of poems, lxvi.–lxxi., in the first cycle,

and xcvi.–xcviii., in the second cycle. It also introduces the final application and conclusion of the whole thought; and so with springtide the poem leaves us passing on into a new era of hope.

cxv. 1. The year awakes from the frosts of winter into the life and bloom of spring. So awakes regret, and buds and blossoms with the rest.

cxvi. 2. But just as the year's awaking is the awaking of "life re-orient out of dust," so the feeling that awakes with it is not all, nor predominantly, regret. It is rather anticipation of a strong bond to be, a feeling of certitude in the blessed future.

Having drawn the lesson from the achievements and the promise of his friend's life, and used the suggestiveness of springtide to illustrate his settled attitude of hope, the poet now draws the application, for himself and every one.

THE WORK OF THE DAYS TO COME.
CXVII., CXVIII.

1. For the bereaved himself. To make every day and every hour contribute some good thing toward the blessedness of his coming union with Arthur. CXVII.

2. For every one, as a representative of humanity. Suggested by the progress of life on the globe, from the lowest organisms up to man, who, answering to that type of progress, has such dignity of nature that he is sure to be either the herald of a still higher race, or, failing this, to show the greatness of his nature even in its ruins. It is incumbent on every one, therefore, to subdue the lower nature and work upward ever in the higher. CXVIII.

DEFINING-POINT — END. CXIX.

The progress in hope made since the first crushing blow of bereavement is indicated by the different emotions CXIX.

experienced on visiting the former residence of the deceased. Compare poem vii. No longer in confused despair, but in peaceful hope, the poet comes, thinking on the departed friend with blessings; and all surroundings of weather and scenery answer to the calm within.

As the first defining-point was preceded by a prospect, so this is succeeded by a retrospect, which looks back over the whole way that the poet has come, and gathers up some of its most significant results. To this is added the summary and conclusion of the whole work.

RETROSPECT AND CONCLUSION. CXX.–CXXXI.

The Retrospect shows an interesting parallelism to the Prologue, in this respect, that it has reached the summit of progress occupied by the latter, so that both view the victory over de-

spair and doubt as gained. The parallelism runs, however, in inverse order. The Prologue, beginning with prayer, looks directly to that immortal Love in whose personal might the victory has been gained; and from this view of heaven it advances to recognize the woes and needs of earth, as they are exemplified in the experience which In Memoriam records. At this point the poem takes up the thought, and passes through the world of sorrowful experience, seeking heavenly things by faith. To review this long journey stands now the Retrospect; and this passes by a few rapid strokes to recognize the love by which the poet's faith has been actuated as the immortal Love whom the Prologue celebrates, which Love is accepted as Lord of all, and worshiped, as at the beginning. So prayer and achievement are united in one.

A. HOW THE PAST CONFLICT HAS PROVED THE DIGNITY OF MAN.

CXX. Such a fight of faith with death proves man infinitely more than any mere materialistic theory can explain, and born to a high divine destiny, which it is his glory to realize.

B. SURVEY OF THE RESULTS REACHED IN THE THREE GREAT CYCLES OF THE BEREAVED SOUL'S PROGRESS.

CXXI. 1. The Cycle of the Past. Suggested by the thought of the planet Venus, the star of love, which, being both evening star and morning star, illustrates in one both the rising of love on the darkened and despairing life, to cheer its night, and the rising of love on the life progressing in hope, to herald its morning.

CXXII. 2. The Cycle of the Present. Reminiscence of the culminating scene in the second cycle, described in poem xcv., where an hour of communion was

enjoyed with the immortal dead. That same nearness is again desired as a permanent blessing.

3. The Cycle of the Future. From the general view, characteristic of the third cycle, of the development of earth and man (see poems cxviii., cxx.), the poet draws a suggestion of his own contrast to inanimate nature; in that, while the most solid things of earth pass, he is conscious of an undying spiritual nature, in which he will dwell. cxxiii.

C. HOW THE DIVINE POWER WAS FOUND.

In the last poem is expressed the consciousness of a spiritual nature which is immortal. This recognition of conscious immortality is naturally followed by recognition of Him who is the Author of immortality, the uncomprehended One; who is found not by reason, or speculation, but by faith and love. As the most important ex- cxxiv.

perience in which God was found, and the type of all the rest, allusion is made in stanzas 5 and 6 to that hour of most bewildered doubt, described in poems liv.–lvi., when the poet fled from Nature to God, and found therein a power to mould and sanctify him.

D. THE MINISTRY OF POESY.

CXXV. Poesy has acted as chorus, to interpret the poet's wayward moods, whether of grief or joy, and turn all to good account. In his deepest self the poet has never lost hope; he has merely used the song to guide thought and feeling to a hopeful end.

E. SUMMARY OF RETROSPECT.

The conclusion to which the Retrospect has conducted is summarized in three poems, which are directed respectively, as the course of the poem has been, to past, present, and future.

CXXVI. 1. The sanctifier of the past glorified in the present. "Love is and was

my Lord and King." What has all along been cherished as a spirit within, to guide and bless and interpret, is now recognized as the master power of the life.

2. The unseen Ruler of the present. CXXVII. It is the same Love, whose voice pure hearts can hear through the wild storms of human passion and social change; and so we may know, as happy spirits know, that in spite of conflict all is well.' From the allusion in stanza 2 it would seem that this poem was inspired by the French revolutionary movements of 1848.

3. The hope for the world's future. CXXVIII. This too lies in Love, which shall make its power more felt, and shall outlive the reactions of onward time, working out of all diversities a grander unity, until its divine end is attained.

CONCLUDING INVOCATION.

In this Invocation the idea of Love reaches its highest. First beheld and cherished as a moulding, sanctifying power within, then recognized as Lord and King above, it is now seen to involve yet more: it becomes in a deep sense *incarnate* in manhood. The idea may perhaps best be expressed in Arthur Hallam's own words. "The tendency of love," he once wrote, "is towards a union so intimate as virtually to amount to identification; when, then, by affection towards Christ we have become blended with His being, the beams of Eternal Love falling, as ever, on the one beloved object will include us in Him, and their returning flashes of love out of His personality will carry along with them some from our own, since ours has become confused with His, and so shall we be one with Christ and through Christ with God." Follow-

ing such an idea, the poet recognizes Arthur, who was true to divine Love here, as now living in God; and he is here addressed in an invocation which recognizes his nature as, while not less perfect in itself, inseparable from the divine.

1. The immortal friend, in whom divine Love has assumed a mysterious personality, is addressed as the type from which the world's ideal may be interpreted. CXXIX.

2. The earthly friend sees all the world of nature filled by Arthur's hallowing presence, and his own love growing by loyalty into the same divine image. CXXX.

3. Finally. A prayer to the Love over all, who is recognized, as in the Prologue, as Lord of our wills. CXXXI.

> "Our wills are ours, we know not how;
> Our wills are ours, to make them thine."

May His power flow through our deeds, being appropriated by faith, until we outlive all changes and

chances of time, made holy by trust in unseen things.

EPILOGUE.

Epilogue. The poem that began with death, over which in its long course it has found love triumphant, now ends with marriage, that highest earthly illustration of crowned and completed love. The Epilogue is a marriage-song, or Epithalamium, celebrating the "wedding of a younger sister, Cecilia Tennyson, who, about the year 1842, married Edmund Law Lushington, sometime Professor of Greek at the University of Glasgow." [1] From the similarity of the address in stanza 1 to that in poem lxxxv. 2, it would seem that the bridegroom is the friend whom the poet welcomed in the place of the deceased.

[1] Quoted from Gatty: *Key to Tennyson's In Memoriam*, p. 147.

It is, I think, a superficial criticism which says, "The whole poem is pleasant and jocund, but scarcely harmonizes with the lofty solemnity of In Memoriam." Occurring at the end of the cycle in which the poet has found such peacefulness of hope from the resolution, "I will not shut me from my kind," it seems eminently fitting that the close should be pleasant and jocund, in the fully recovered joys of earth. The poem also affords occasion to bring in review before us the leading features and influences of In Memoriam, which, indeed, have become so familiar and well defined that we may almost recognize them as *dramatis personæ*.

1. Love, which survives regret and the grave, has recovered her peace in this world, has grown greater and holier, and yet by no means less loyal to the dead; and now, no more disturbed by the past, she devotes herself to the innocent joys of the present.

2. Remembrance of the dead is cherished, not sacrificed; the dead is thought of as living, and perhaps present on this occasion, shedding unseen blessings on this coronation of love.

3. The living present is suggested by the marriage-bells and festivities; a present in which love finds its purest expression.

4. The greater future is suggested in the thought of the new life that may rise from this union, a new-born soul, who will look on a race more advanced than this, and contribute to its greatness, and so be a link between us and the perfect future.

5. Finally, a view of the far future perfected. Its character: the view of knowledge eye to eye, the complete subjugation in our nature of all that is brutish, the flower and fruit of which the present contains the seed. Its type: the life of Arthur, who appeared in advance of his time. Its culmination: life in God.

So again the thought is subjected to the interpreting light of God and immortality, which idea, reigning throughout the poem, has made In Memoriam the most distinctively theological poem of the century.

"That God, which ever lives and loves,
One God, one law, one element,
And one far-off divine event,
To which the whole creation moves."